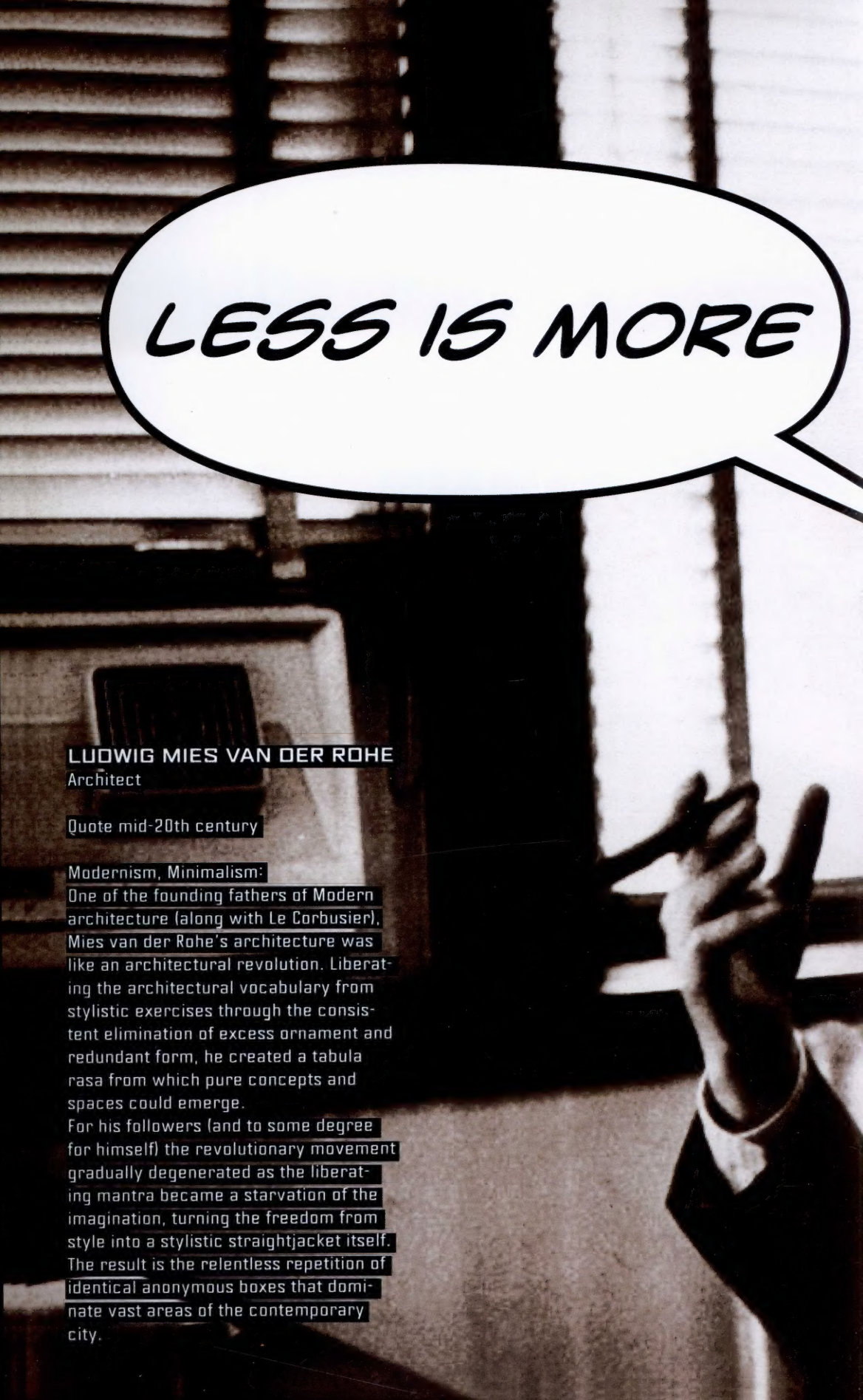
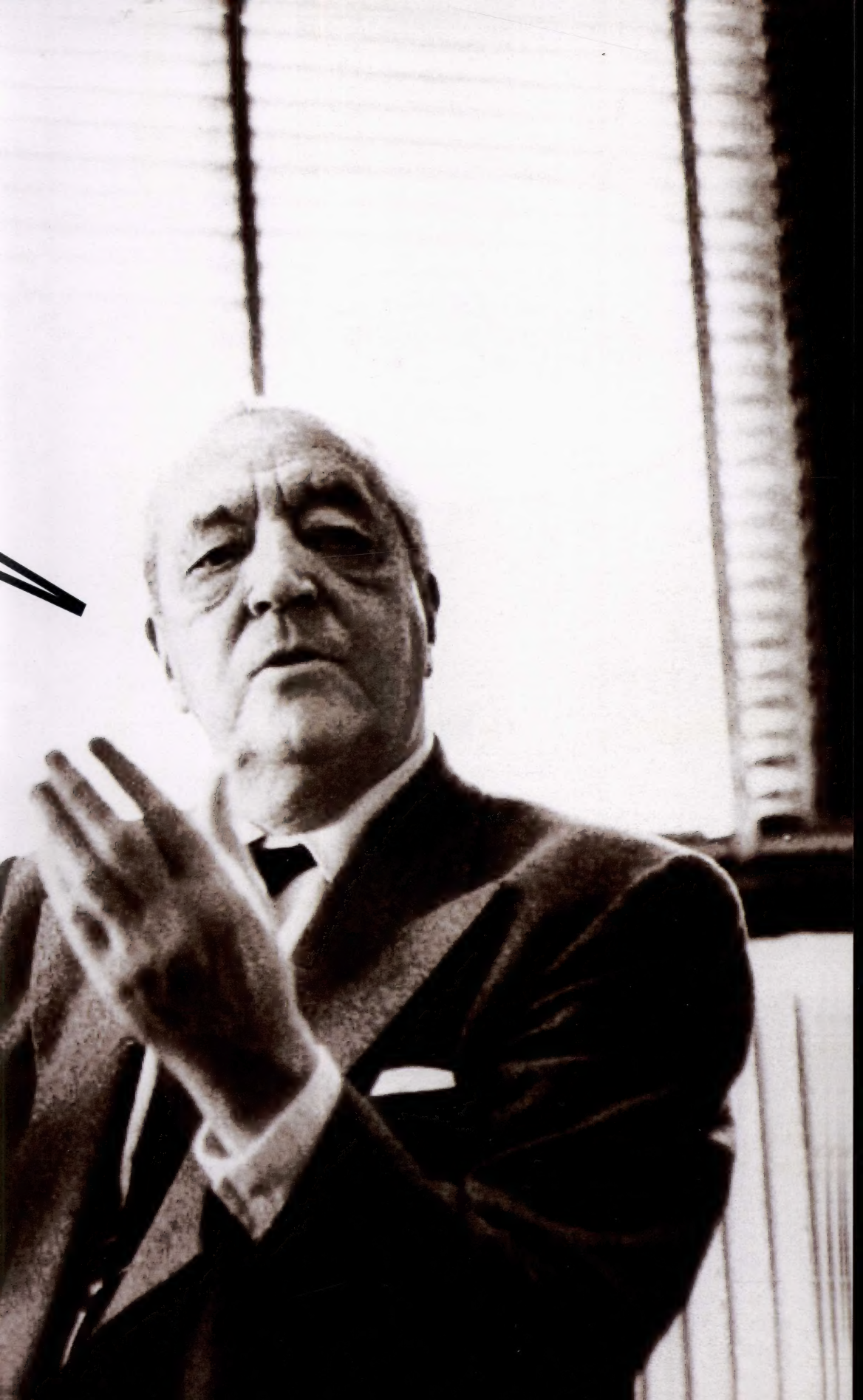

YES IS
MORE



LUDWIG MIES VAN DER ROHE
Architect

Quote mid-20th century

Modernism, Minimalism:
One of the founding fathers of Modern architecture (along with Le Corbusier), Mies van der Rohe's architecture was like an architectural revolution. Liberating the architectural vocabulary from stylistic exercises through the consistent elimination of excess ornament and redundant form, he created a tabula rasa from which pure concepts and spaces could emerge.
For his followers (and to some degree for himself) the revolutionary movement gradually degenerated as the liberating mantra became a starvation of the imagination, turning the freedom from style into a stylistic straightjacket itself. The result is the relentless repetition of identical anonymous boxes that dominate vast areas of the contemporary city.

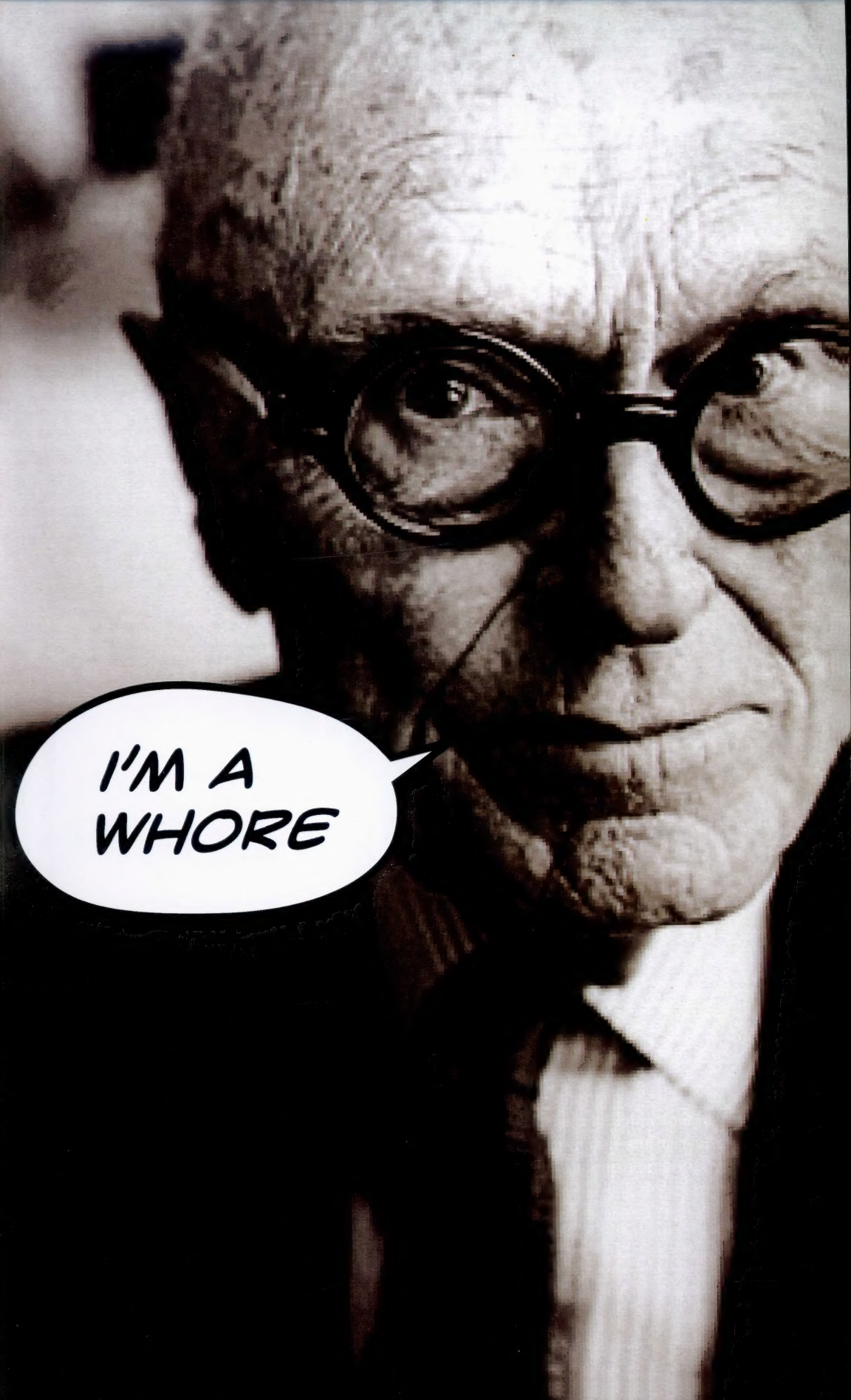


PHILIP CORTELYOU JOHNSON

Architect

Quote 1982

Opportunism and Eclecticism:
Like a curator rather than a creator, Philip Johnson has been capable of identifying and assimilating a broad history of styles and architectures. Curator of the Modern Architecture show in 1932 and then again the Deconstructivist show in 1988, both at MoMA, he has had a capacity to nail the spirit of the moment.
And subsequently incorporate the latest forms, materials, vocabularies into his own work. His Glass House estate in New Canaan, Connecticut is like an Expo of 20th century architecture history: like a collection of exotic species of various 'isms and epochs, they are all his own original designs.

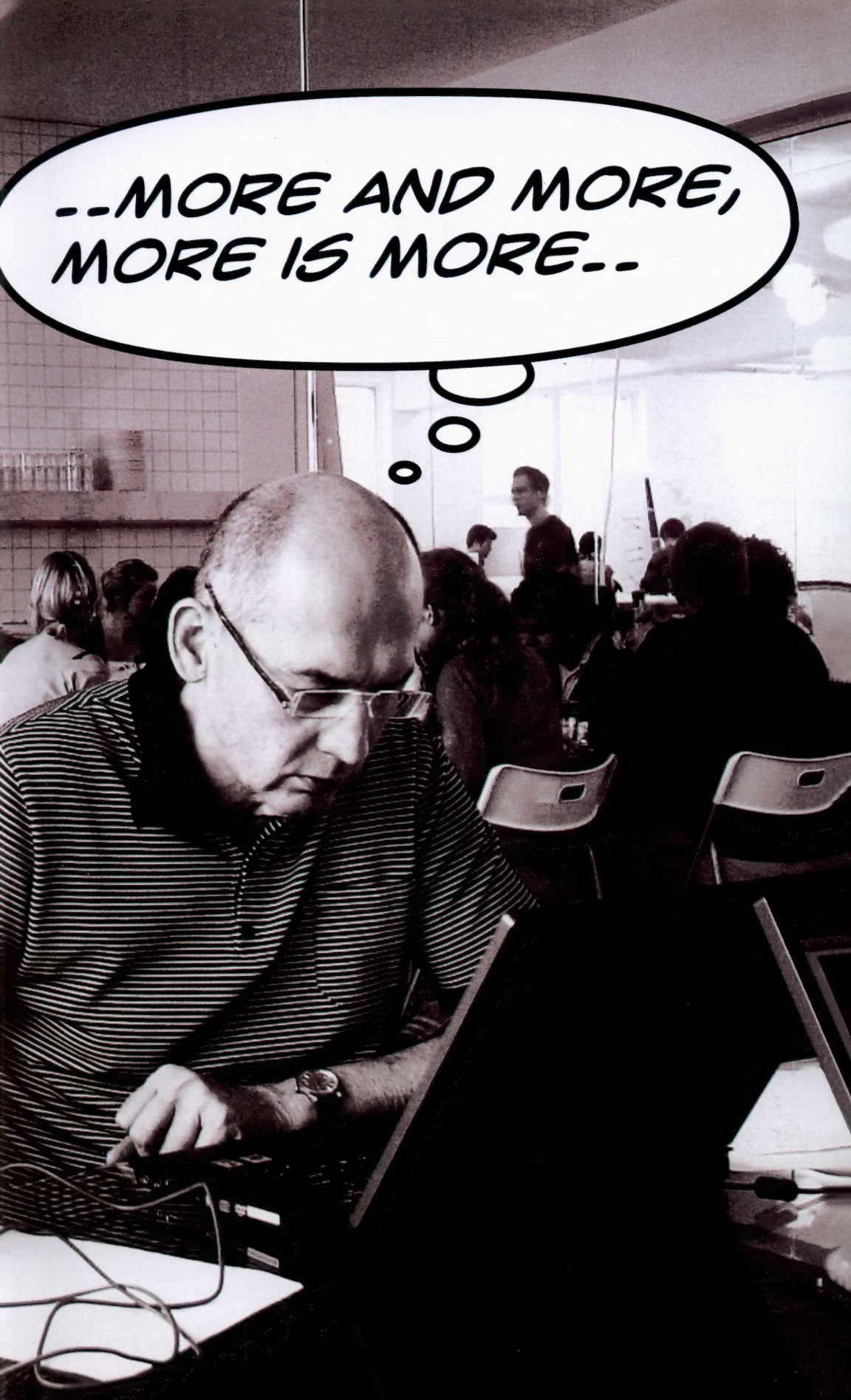

I'M A WHORE



REM KOOLHAAS
Architect & founder of OMA & AMO
at BIG HQ, 2006

Quote 2001

Dirty Realism:
Rem Koolhaas, nicknamed the Le Corbusier of our times*, is often misunderstood as being a protagonist of the conditions he investigates.
In essays (not manifestoes) he has explored phenomena such as the Berlin Wall, the Generic City, Size, China, Globalization, Shopping, etc., attempting to suspend judgment and prejudice in order to fully appreciate and comprehend the world as it actually is.
As such, "more is more" is not a manifesto, rather an observation that in Junkspace (the residue that mankind leaves on this planet), accumulation and addition has replaced higher forms of organization such as hierarchy and composition.
Understanding precedes action.
* Jeffrey Kipnis, "Recent Koolhaas", El Croquis 79, 1996


--MORE AND MORE,
MORE IS MORE--

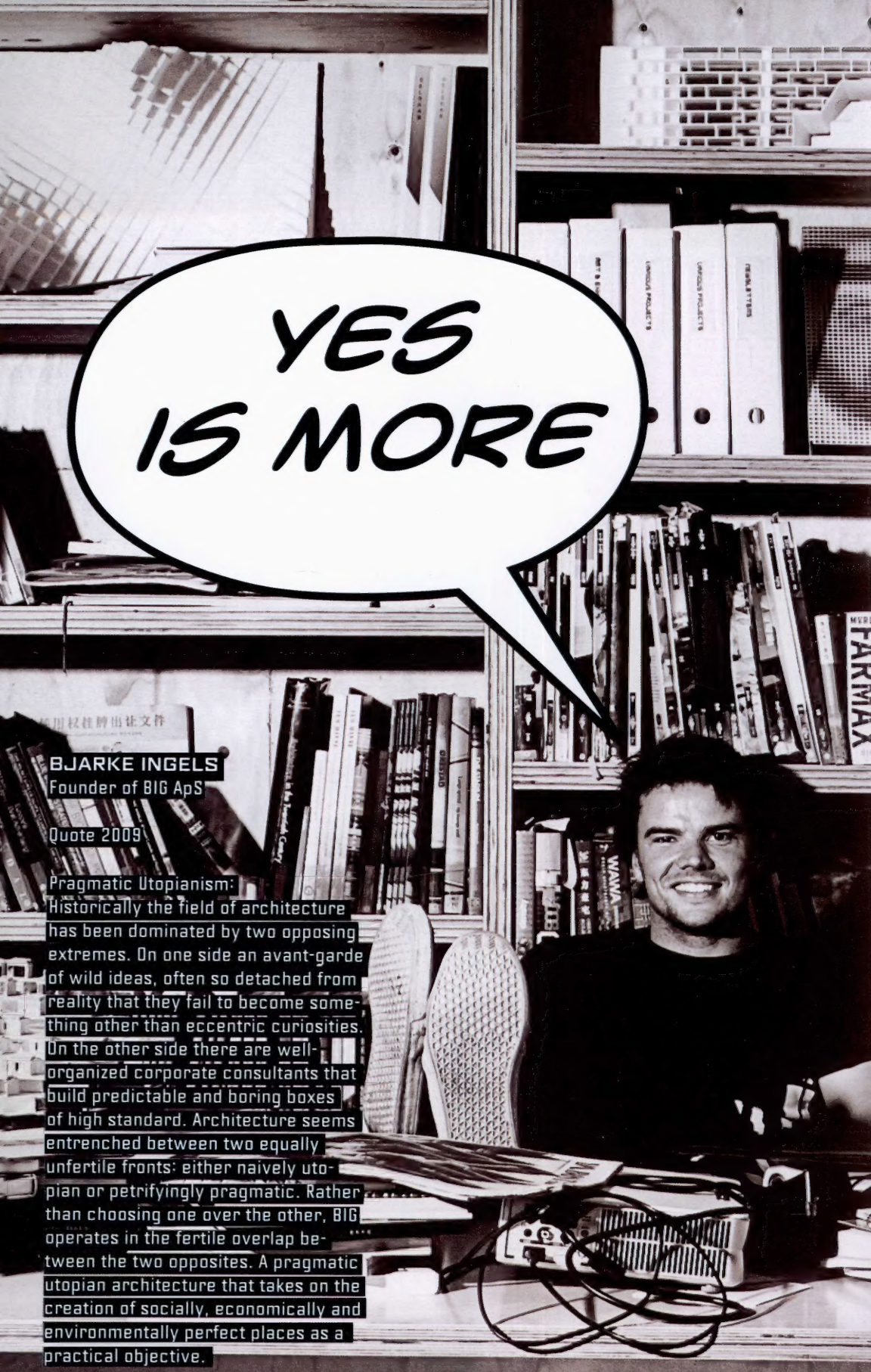


BARACK HUSSEIN OBAMA II
44th President of the United States of America

Quote 2007

Unity and Optimism:
Resisting the political opposition's default strategy of contradiction and conflict, Barack Obama offered change through unity. Why choose between red states or blue states, when you can choose the United States of America?


YES
WE CAN!



BJARKE INGELS
Founder of BIG ApS

Quote 2009

Pragmatic Utopianism:
Historically the field of architecture has been dominated by two opposing extremes. On one side an avant-garde of wild ideas, often so detached from reality that they fail to become something other than eccentric curiosities. On the other side there are well-organized corporate consultants that build predictable and boring boxes of high standard. Architecture seems entrenched between two equally unfertile fronts: either naively utopian or petrifyingly pragmatic. Rather than choosing one over the other, BIG operates in the fertile overlap between the two opposites. A pragmatic utopian architecture that takes on the creation of socially, economically and environmentally perfect places as a practical objective.


Frank Lipchitz

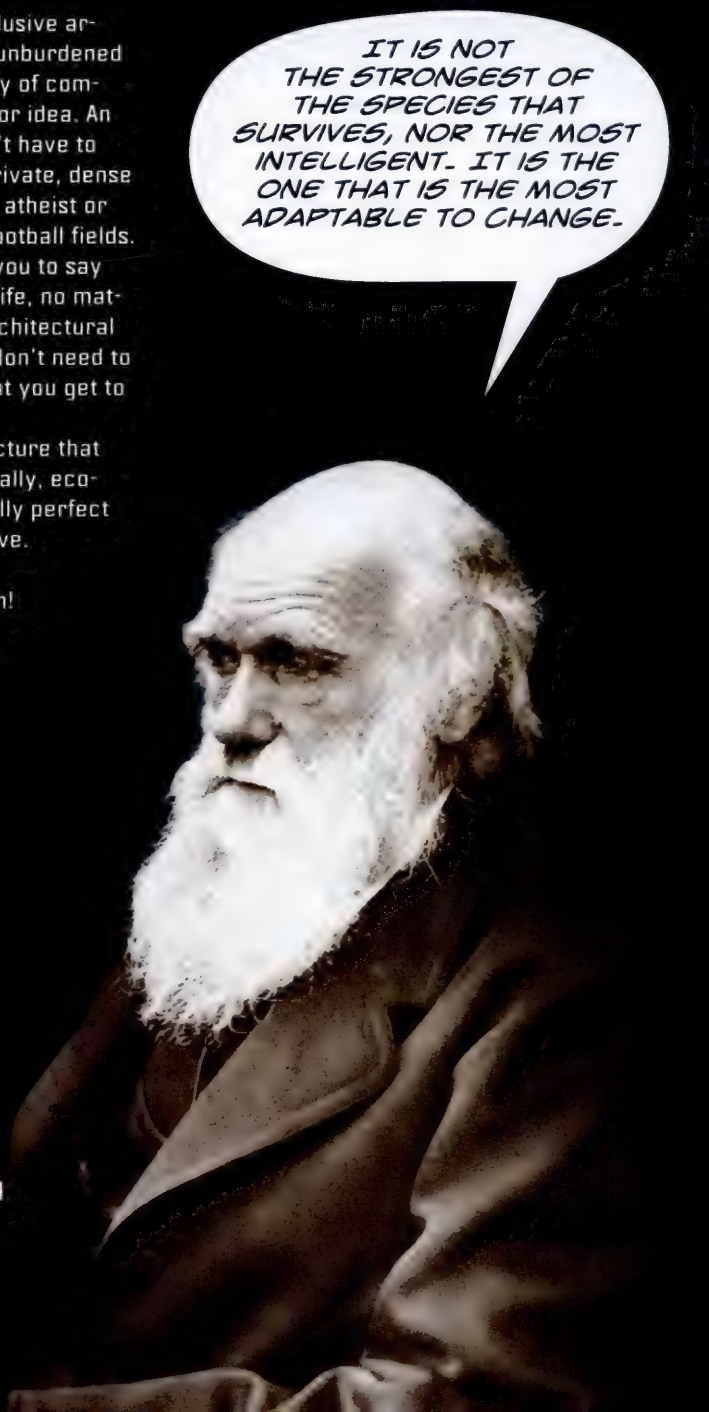
YES IS MORE!

– A THEORY OF EVOLUTION

The traditional image of the radical architect is the angry young man rebelling against the establishment. The avant-garde is defined by what it is against rather than what it is for.
This leads to an oedipal succession of contradictions where each generation says the opposite of the previous. And if your agenda is dependent on being the opposite of someone else's - you are simply a follower in reverse.
Rather than being radical by saying fuck the context, - the establishment, - the neighbours, - the budget, or - gravity, we want to try to turn pleasing into a radical agenda.
The Danish welfare state is the culture of consensus. The socially most egalitarian country in the world, it is ruled by the good principles that everybody has the same rights, every point of view the same value.
Besides the obvious societal virtues, these principles have had a significant side effect in the realm of architecture: a gray goo of sameness accounting for the vast majority of the urban tissue, where most attempts to stick out have been beaten down into the same non-offensive generic box, and all libido invested in polishing and perfecting the ever finer details. The sum of all the little concerns seems to have blocked the view of the big picture.
What if trying to make everybody happy did not have to lead to compromise or the lowest common denominator? It could be a way to find the ever elusive summersault that twists and turns in order to fulfill every desire and avoid stepping on anyone's toes.
Rather than revolution, we are interested in evolution. Like Darwin describes creation as a process of excess and selection, we propose to let the forces of society, the multiple interests of everyone, decide which of our ideas can live, and which must die. Surviving ideas evolve through mutation and crossbreeding into an entirely new species of architecture.
Human life evolved through adaptation to changes in the natural environment. With the invention of architecture and technology we have seized the power to adapt our surroundings to the way we want to live, rather than the other way around.
This is what makes it interesting to be an architect: as life evolves, our cities and our architecture need to evolve with it.
Our cities are not polluted or congested because they have to be. They are what they are because that's how we made them. So when something doesn't fit anymore, we architects have the ability - and responsibility - to make sure that our cities don't force us to adapt to outdated leftovers from the past, but actually fit to the way we want to live.
Viewed in this way we architects don't have to remain misunderstood geniuses, frustrated by the lack of understanding, appreciation or funding. We won't even be the creators of architecture but rather the midwives of the continuous birth of architectural species shaped by the countless criteria of multiple interests.
The whole world insists on conflict. The media craves conflict, and the politicians craving media presence need to engage in conflict to get there. Currently the biggest conflict in Danish politics is that the social democrats and the liberals (left and right) promote identical political programs which in any other context would be the very definition of harmony! In politics, it's the opposite.
What if design could be the opposite of politics? Not by ignoring conflict, but by feeding from it. A way to incorporate and integrate differences, not through

compromise or by choosing sides, but by tying conflicting interests into a Gordian knot of new ideas.
An inclusive rather than exclusive architecture. An architecture unburdened by the conceptual monogamy of commitment to a single interest or idea. An architecture where you don't have to choose between public or private, dense or open, urban or suburban, atheist or Muslim, affordable flats or football fields. An architecture that allows you to say yes to all aspects of human life, no matter how contradicting! An architectural form of bigamy, where you don't need to chose one over the other, but you get to have both.
A pragmatic utopian architecture that takes on the creation of socially, economically and environmentally perfect places as a practical objective.

Yes is More, Viva la Evolución!



CHARLES ROBERT DARWIN
Naturalist

Quote 1987, Clarence Darrow

EXCESS AND SELECTION






YES IS MORE
A Theory of Evolution 14


AN ARCHICOMIC 20


1. FOUND IN TRANSLATION
People's Building 24


2. A WELFAIRYTALE
Danish Pavilion in Shanghai 32


3. LEARNING FROM LOMBORG
Little Denmark 48


4. URBAN TETRIS
The VM Houses 64


5. VERTICAL SUBURBIA
The Mountain 76


6. INFINITY LOOP
8-house and Little Tower 88


7. ~~SP~~(O)ANISH STEPS
Scala Tower 100


8. MODULAR MANIA
Lego Towers 108


9. SCANDINAVIAN SKYSCRAPER
Escher Tower 120


10. BUREAUCRATIC BEAUTY
Tøjhuset 128


11. URBAN INTEGRATION
The Battery 136


12. BAROQUE NETWORK
Vilnius World Trade Center I 148


13. BAROQUE CITY UPSIDE DOWN
Vilnius World Trade Center II 156


14. THE 7 PEAKS OF AZERBAIJAN
Zira Zero Island 160


15. THE BIG PICTURE
Superharbour 176


16. URBAN TYPOGRAPHY
Vejle Houses 192


17. SPLIT PERSONALITY
W Towers 196


18. TWISTED MINDS
The Fan Buildings 200


19. CADAVRE EXQUIS
Holbæk Harbour 208


20. SWEPT UNDER THE CARPET 212
Maritime Youth House


21. TO BE AND NOT TO BE 224
Danish Maritime Museum


22. COLOR THERAPY 236
Helsingør Psychiatric Hospital


23. RE-SQUAT 248
Sjakket Youth Club


24. SWIMMING POOL INSIDE OUT 256
The Water Culture House


25. PUBLIC PROSCENIUM 264
Stavanger Concert Hall


26. NATIONAL ~~BANK~~ STAGE OF ICELAND 272
Landsbanki


27. SOCIAL INFRASTRUCTURE 284
Slussen


28. DOMUS PONTUS 296
The Housing Bridge


29. BATTLEFIELD 300
The Cloverfield


30. MARBLED BLOCK 316
Holy Road


31. INSTANT ICON 320
The Art Cross


32. ENGINEERING WITHOUT ENGINES 324
Rødovre Tower


33. ROYAL TREATMENT 332
VMCP Hotel


34. SHEIKH CHIC 344
Leadership Tower


35. POST-PETROLEUM PALACE 348
The 5 Pillars of Bawadi



BIG CITY 360



YES IS MORE @ OAC 382


MY PLAYGROUND 384
Team Jiyo @ MTN



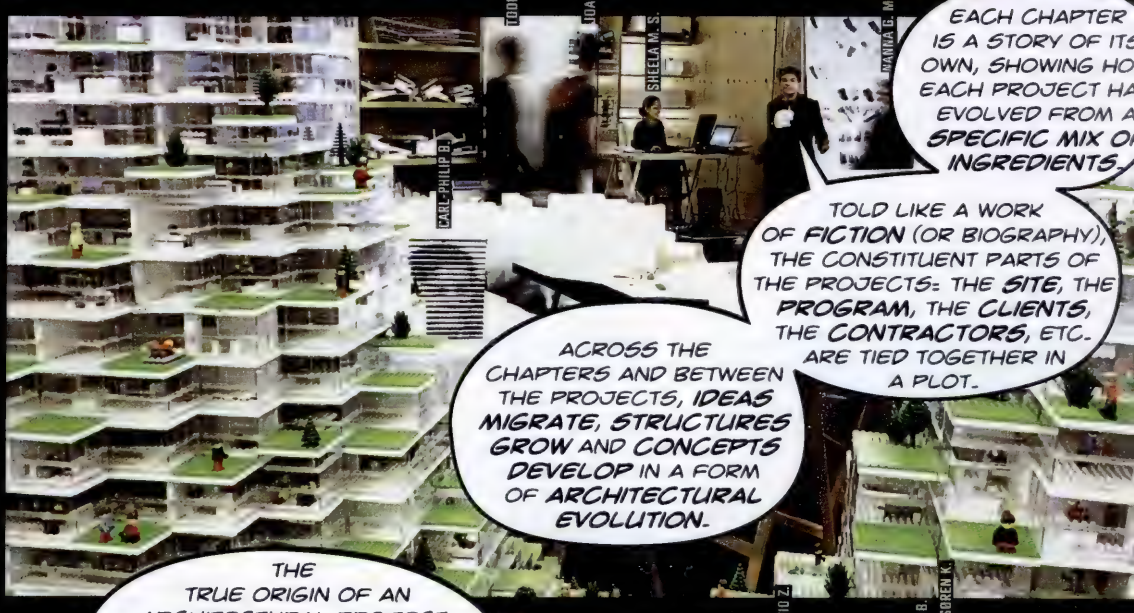
YES MAN 390


CREDITS & SPONSORS 396


THIS IS A COMIC BOOK ABOUT ARCHITECTURAL EVOLUTION.
BIG
BLACK
UDSTILLING/EXHIBITION
23 FEB. - 31. MAJ 2008
BIG BJARKE INGELS GROUP
YES IS MORE
ANDREAS P.
WE WANT TO EXPOSE THE BEHIND-THE-SCENES STORY OF HOW ARCHITECTURE HAPPENS, HOW IDEAS TAKE FORM AND HOW SHAPES EVOLVE.
RECEPTION
ARCHITECTURE IS NEVER TRIGGERED BY A SINGLE EVENT, NEVER CONCEIVED BY A SINGLE MIND, AND NEVER SHAPED BY A SINGLE HAND.
NEITHER IS IT THE DIRECT MATERIALIZATION OF A PERSONAL AGENDA OR PURE IDEALS, BUT RATHER THE RESULT OF AN ONGOING ADAPTATION TO THE MULTIPLE CONFLICTING FORCES FLOWING THROUGH SOCIETY.
WE ARCHITECTS DON'T CONTROL THE CITY – WE CAN ONLY ASPIRE TO INTERVENE.


ARCHITECTURE EVOLVES FROM THE COLLISION OF POLITICAL, ECONOMICAL, FUNCTIONAL, LOGISTICAL, CULTURAL, STRUCTURAL, ENVIRONMENTAL AND SOCIAL INTERESTS, AS WELL AS INTERESTS YET UNNAMED AND UNFORESEEN.
HOW TO TELL SUCH A COMPLEX STORY IN A SIMPLE WAY ?
BRUCE MAU ONCE VISITED OUR OFFICE AND WE SHOWED HIM A SERIES OF PROJECTS INCLUDING A STUDY ON DANISH HARBOUR ACTIVITIES. HE WAS FASCINATED BY THE STUDY AND ASKED US TO SEND HIM THE PRESENTATION AS HE WAS LEAVING THE NEXT DAY.
WHEN HE RECEIVED IT HE REPLIED: "NO, NO – I WANT THE ONE YOU EXPLAINED WHEN WE WERE THERE." WE ASSURED HIM IT WAS THE SAME ONE. HE SAID, "IT'S INTERESTING – IN MOST CASES WHEN YOU SEE ARCHITECTS' WORK, IT IS DEAD DRAWINGS AND SUPERFICIAL IMAGES. BUT WHEN YOU GET A TOUR OF THE OFFICE OR VISIT A BUILDING WITH THE ARCHITECT, YOU FEEL THE ENERGY AND GET ALL THESE LITTLE PUNCHLINES AND INVISIBLE STORIES THAT MAKE THE WHOLE WORK COME TO LIFE !
TOO BAD THAT'S SO HARD TO CAPTURE IN AN EXHIBITION, OR EVEN WORSE IN A BOOK !"


THIS IS OUR AMBITION HERE: TO CAPTURE THE EXPERIENCE OF A PERSONAL VISIT TO THE STUDIO, THE CONSTRUCTION SITE OR ONE OF OUR BUILDINGS – WHICH IS TO TRANSMIT THE ENERGY OF A FACE-TO-FACE ENCOUNTER WITH AN ARCHITECT.
RATHER THAN LINING UP ESSAYS, EXPLANATORY TEXTS, DRAWIN AND IMAGES IN SEPARATE LAYOUTS, WE HAVE COPIED FORM OF A COMIC BOOK COMBINE WORDS, DRAWING AND IMAGES TO TELL THE STORY BEHIND EACH PROJECT.
DAVID Z.
SUNNEVA K.
JOANNA G.
MIKKEL M. S.
ANNETTE J.
HARRY M.
JOHAN C.
TODD B.
CHRISTIAN A. G.
GABRIELLE N.

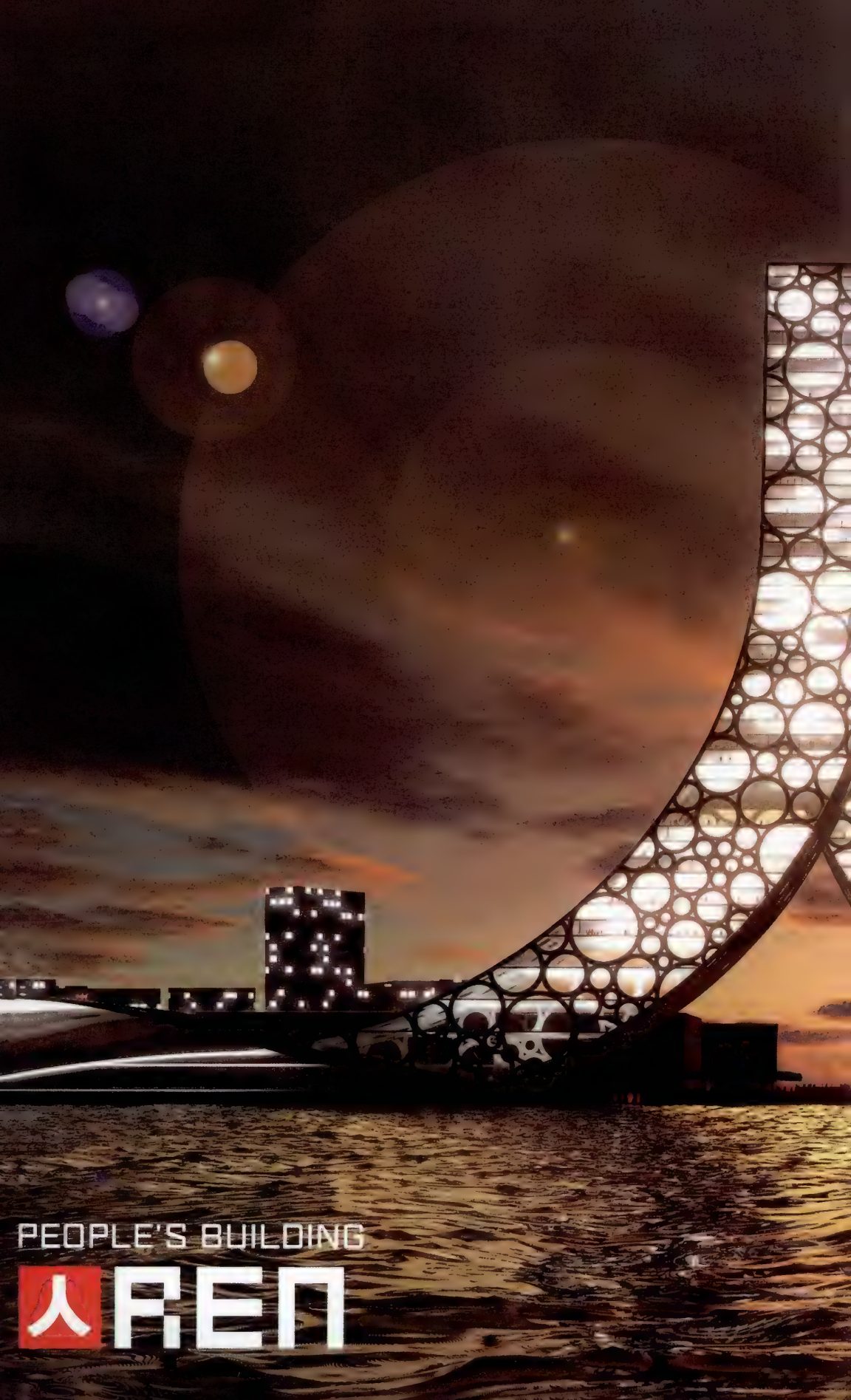

EACH CHAPTER IS A STORY OF ITS OWN, SHOWING HO EACH PROJECT HA EVOLVED FROM A SPECIFIC MIX O INGREDIENTS.
TOLD LIKE A WORK OF FICTION (OR BIOGRAPHY), THE CONSTITUENT PARTS OF THE PROJECTS: THE SITE, THE PROGRAM, THE CLIENTS, THE CONTRACTORS, ETC. ARE TIED TOGETHER IN A PLOT.
ACROSS THE CHAPTERS AND BETWEEN THE PROJECTS, IDEAS MIGRATE, STRUCTURES GROW AND CONCEPTS DEVELOP IN A FORM OF ARCHITECTURAL EVOLUTION.
TODD B.
JOAO A.
SHEELA M. S.
NAVNA B. M.
CARL-PHILIP B.

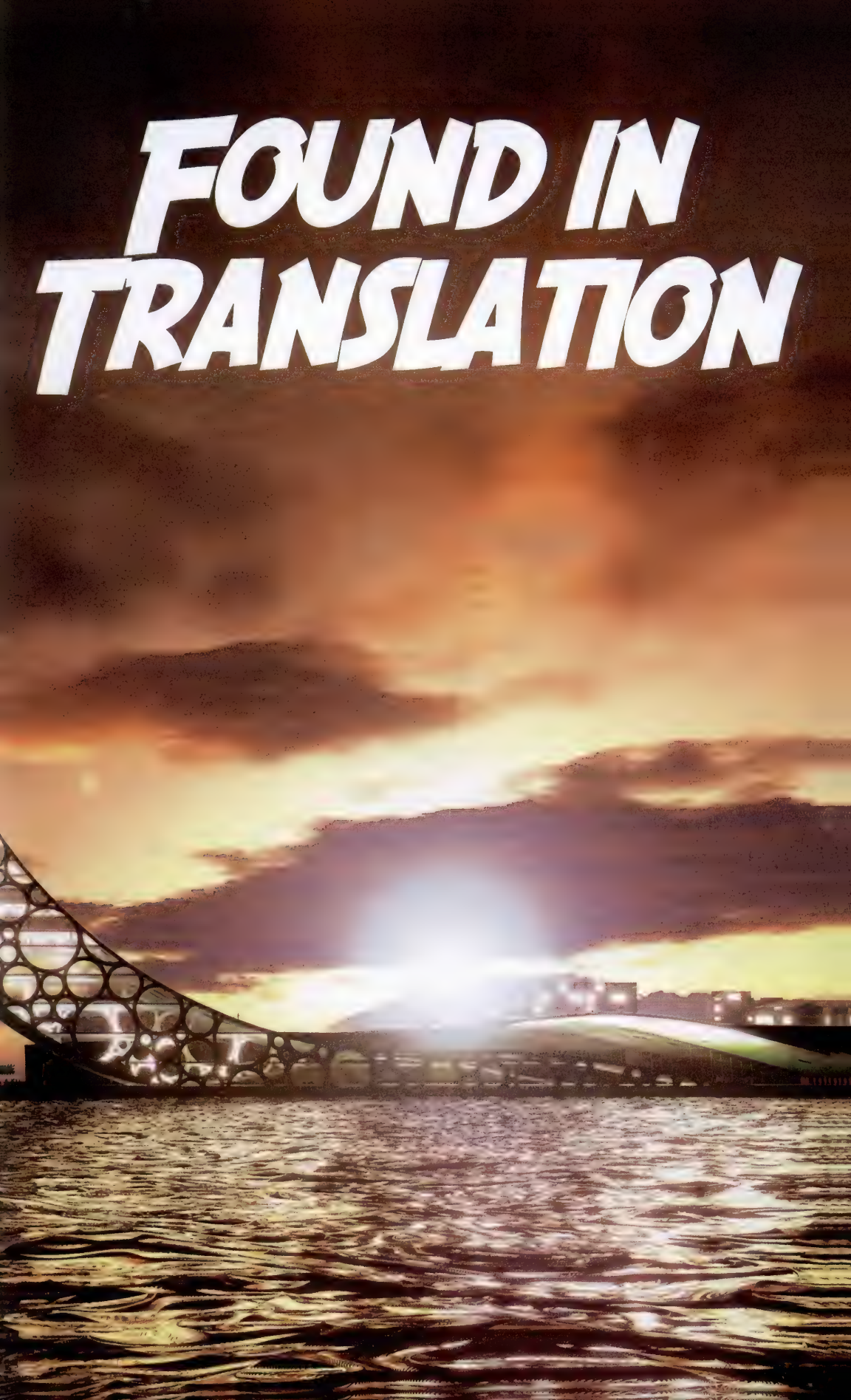

THE TRUE ORIGIN OF AN ARCHITECTURAL PROJECT IS OFTEN AN UNTOLD STORY. THE PROCESS IS TOO PROSAIC, TOO INCONSISTENT AND TOO UNHEROIC TO CONVINCE. THIS IS AN ATTEMPT TO UNVEIL THE CHAOTIC CONDITIONS UNDER WHICH WE WORK.
DAVID Z.
TODD B.
SOREN K.
THOMAS C.
ANNETTE J.
OLE S.
JOHAN C.


WE ARE NOT TRYING RIDICULE OUR OWN LACK OF TY TO CONTROL THE CREATION ESS, BECAUSE IRONICALLY IT ROUGH IMPROVISATION AND APTATION TO UNANTICIPATED STACLES THAT WE MAKE OUR GGEST BREAKTHROUGHS. HE FRICTION OF REALITY IS OUR INSURANCE AGAINST ARCHITECTURAL INBREEDING.


RATHER THAN WHINING ABOUT RESISTANCE, OBSTACLES OR FAILURE, WE SAY YES TO REALITY, THE CITY, LIFE WHEN WE BUMP INTO IT. AND GET SO MUCH MORE IN RETURN. YES IS MORE !
AS IN ALL ASPECTS OF LIFE, SUSTAINABLE IDEAS CRYSTALLIZE THROUGH AN IMMENSITY OF WASTED EFFORTS. WE WANT TO REVEAL HOW GOOD IDEAS ARE SOMETIMES RESURRECTED FROM FOSSILS OF PAST EVOLUTIONS.


TAKE THE STORY OF THIS TOWER FOR INSTANCE: THE PEOPLE'S BUILDING...


PEOPLE'S BUILDING
人 REN


FOUND IN
TRANSLATION

THE WORK AN ARCHITECT GETS TO REALIZE IN HIS/HER CAREER IS THE RESULT OF **RANDOM OPPORTUNITIES** AND **CHANCE**. ARCHITECTS CAN HARDLY PLAN THEIR CAREER, OR DECIDE WHAT THEY WANT TO DO, OR WHERE. WE HAVE TO RESPOND TO **ACCIDENTAL CHALLENGES** THROUGH **OPPORTUNISTIC IMPROVISATION**, **MUTATION** AND **MIGRATION OF IDEAS**. AND OFTEN THE STORY WE TELL IS A PRODUCT OF **POST-RATIONALIZATION** OR **HINDSIGHT**.

WE ARE INTERESTED IN HOW THINGS ACTUALLY EVOLVE THROUGH **ACCIDENTS** AND **MISUNDERSTANDINGS**. OR IN THE CASE OF THE PEOPLE'S BUILDING---
---**TRANSLATION !**

IN THE SPRING OF 2008, WE WERE INVITED TO PARTICIPATE IN THE COMPETITION TO DESIGN THE **DANISH PAVILION** FOR THE **SHANGHAI WORLD EXPO**. UOPN ARRIVING IN SHANGHAI WE WERE GREETED AT THE AIRPORT BY THE GIANT BLUE FURRY EXPO MASCOT: **HAI BAO**. IT LOOKED STRANGELY FAMILIAR---

IN FACT, IT REMINDED US OF A PROJECT WE DID 5 YEARS EARLIER FOR A HOTEL, **CONFERENCE CENTER** AND **SPA** IN UMEÅ IN THE NORTH OF SWEDEN.

OUR IDEA IN UMEÅ HAD BEEN TO **SPLIT** A TRADITIONAL HOTEL SLAB IN TWO, **ALLOWING A PUBLIC PROMENADE** TO PASS BETWEEN THE LEGS. ONE LEG LANDED IN THE WATER, BECOMING A **SWIMMING POOL** AND **PUBLIC BATHS**, THE OTHER LANDED ON LAND, ACCOMMODATING A **CONFERENCE CENTER** AND **AUDITORIUM**.

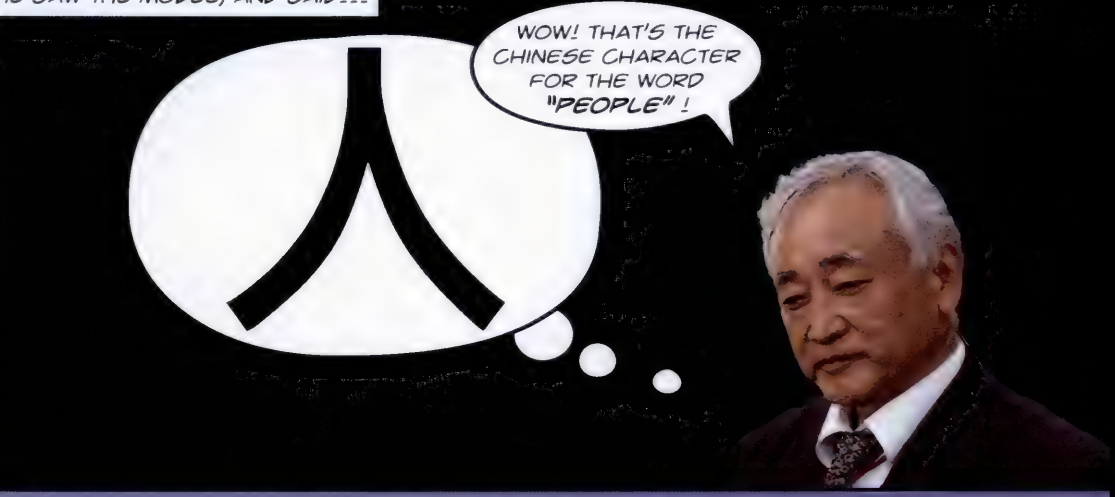
WHEN WE SUBMITTED THE PROJECT, WE THOUGHT TO OURSELVES:

COOL PROJECT, BUT NOT EXACTLY SOMETHING YOU'D FIND IN THE **NORTH OF SWEDEN**. IT LOOKED RATHER LIKE SOMETHING FROM **CHINA !**

AND THE JURY COULDN'T HAVE AGREED MORE, SO THE **COMPETITION WAS LOST**, OUR SUBMITTAL SEEN AS A **MISFIT** AND **MISUNDERSTANDING** OF **CULTURE** AND **CONTEXT**.

E WOULD HAVE LEFT IT AT THAT IF WE HADN'T HAD A MEETING WITH A BUSINESSMAN ROM THE **GUANGXI PROVINCE** WHO WAS LOOKING FOR SCANDINAVIAN ARCHITECTS.

HE SAW THE MODEL, AND SAID...



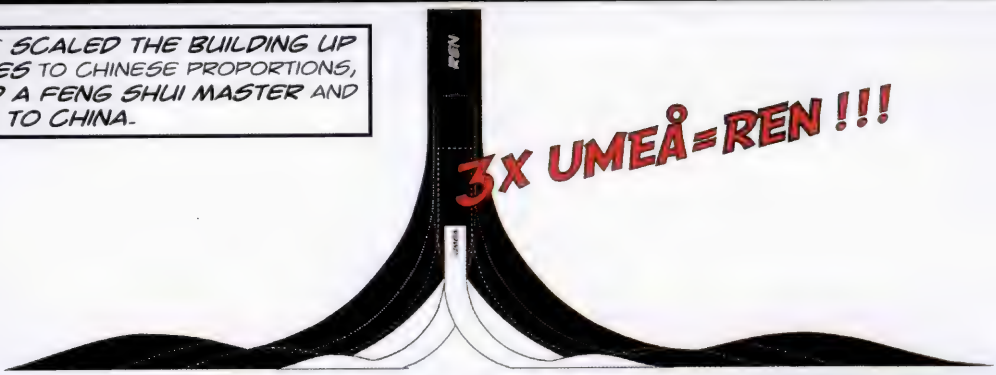
AS A MATTER OF FACT, THIS IS HOW YOU WRITE **"PEOPLE"** IN CHINESE ! AS IN "THE **PEOPLE'S** REPUBLIC OF CHINA" !!! WE EVEN DOUBLE CHECKED !

people /ˈpi:pl/ *n* **1** [pl] 人 rén:

AT THE SAME TIME, WE RECEIVED A LETTER FROM SHANGHAI INVITING US TO EXHIBIT AT THE **SHANGHAI CREATIVE INDUSTRY WEEK.**

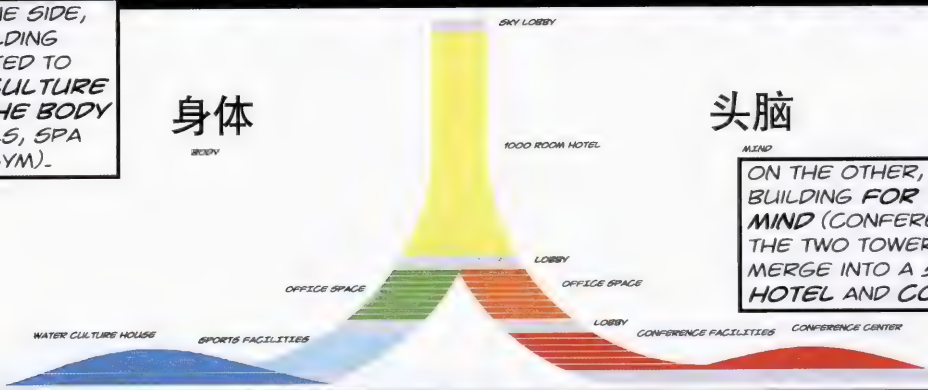
WE THOUGHT: "THIS IS TOO GOOD TO BE TRUE ! WE STUMBLE UPON WHAT COULD BE THE **LANDMARK** OF THE PEOPLE'S REPUBLIC OF CHINA AND THEN GET THIS INVITATION **ON THE SAME DAY !**"

SO WE **SCALED THE BUILDING UP 3 TIMES** TO CHINESE PROPORTIONS, **HIRED A FENG SHUI MASTER** AND **WENT TO CHINA**.



THE BUILDING OPERATES LIKE THE PRINCIPLES OF **YIN YANG**- **TWO DIAMETRICAL OPPOSITES THAT MERGE INTO ONE**.

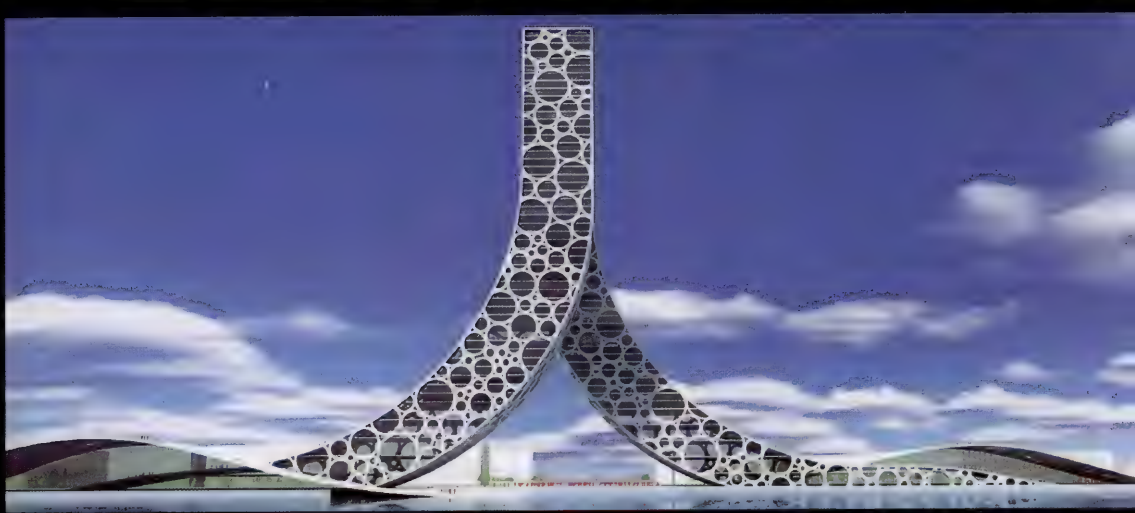
ON ONE SIDE, A BUILDING DEVOTED TO THE **CULTURE OF THE BODY** (POOLS, SPA AND GYM).

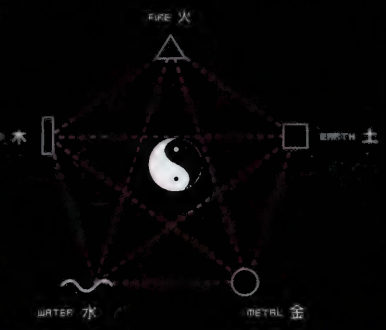


ON THE OTHER, A BUILDING **FOR THE MIND** (CONFERENCES). THE TWO TOWERS MERGE INTO A **5-STAR HOTEL** AND **CONDOS**.

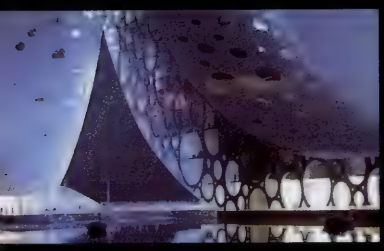
WE EVEN MANAGED TO RESOLVE THE ELEVATOR PROBLEM BY MAKING THE BUILDING SO LARGE THAT IT REQUIRED **SKY LOBBIES**, WITH THE HOTEL LOBBY WHERE THE TWO TOWERS **KISS** FOR THE FIRST TIME.

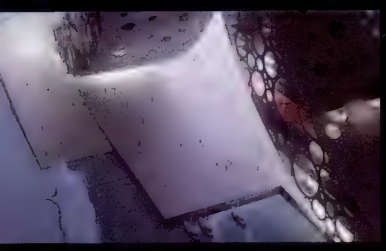






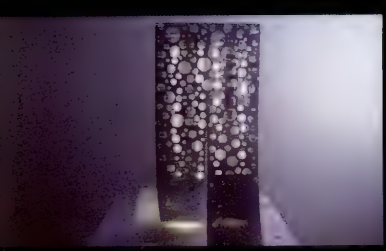
OUR FENG SHUI MASTER TOLD US THAT FENG SHUI IS THE ART OF **CREATING BALANCE BETWEEN THE 5 ELEMENTS**, AS SYMBOLIZED BY **YIN YANG**. EACH ELEMENT IS REPRESENTED BY A GEOMETRICAL SHAPE. SO WORKING WITH THE FENG SHUI MASTER, WE MADE SURE THAT ALL ELEMENTS WERE EMBEDDED IN THE GEOMETRY OF THE BUILDING---













FIRE 火

THE SYMBOL FOR **FIRE** IS A **TRIANGLE** = THE GATE FROM THE CITY TO THE WATER.



EARTH 土

EARTH IS A **PERFECT SQUARE** = THE PUBLIC SQUARE IN THE SHADE OF THE MERGING TOWERS



METAL 金

MY FAVORITE MOMENT OF FENG SHUI IS THE FACT THAT THE SYMBOL FOR **METAL** IS A **CIRCLE** = OUR CIRCULAR MESH OF RING BEAMS FORMING THE LOAD-BEARING EXOSKELETON MAKING THE TOWER FLOAT.



WATER 水

WATER IS A **WAVE** = THE GENTLE SILHOUETTES OF CONFERENCE HALL AND POOL COMPLEX.

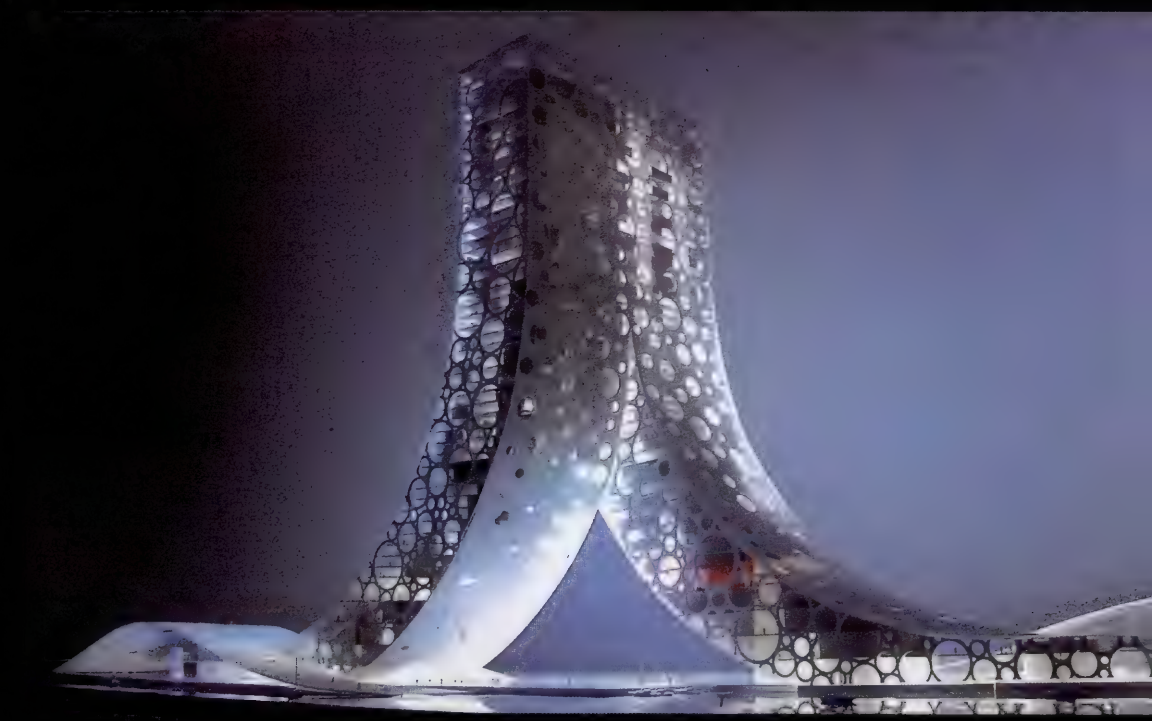


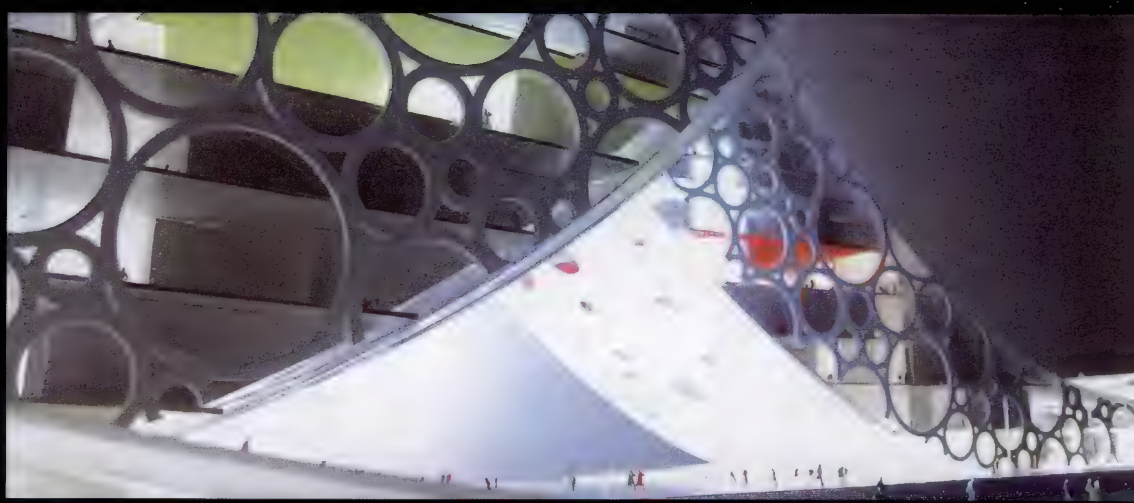
WOOD 木

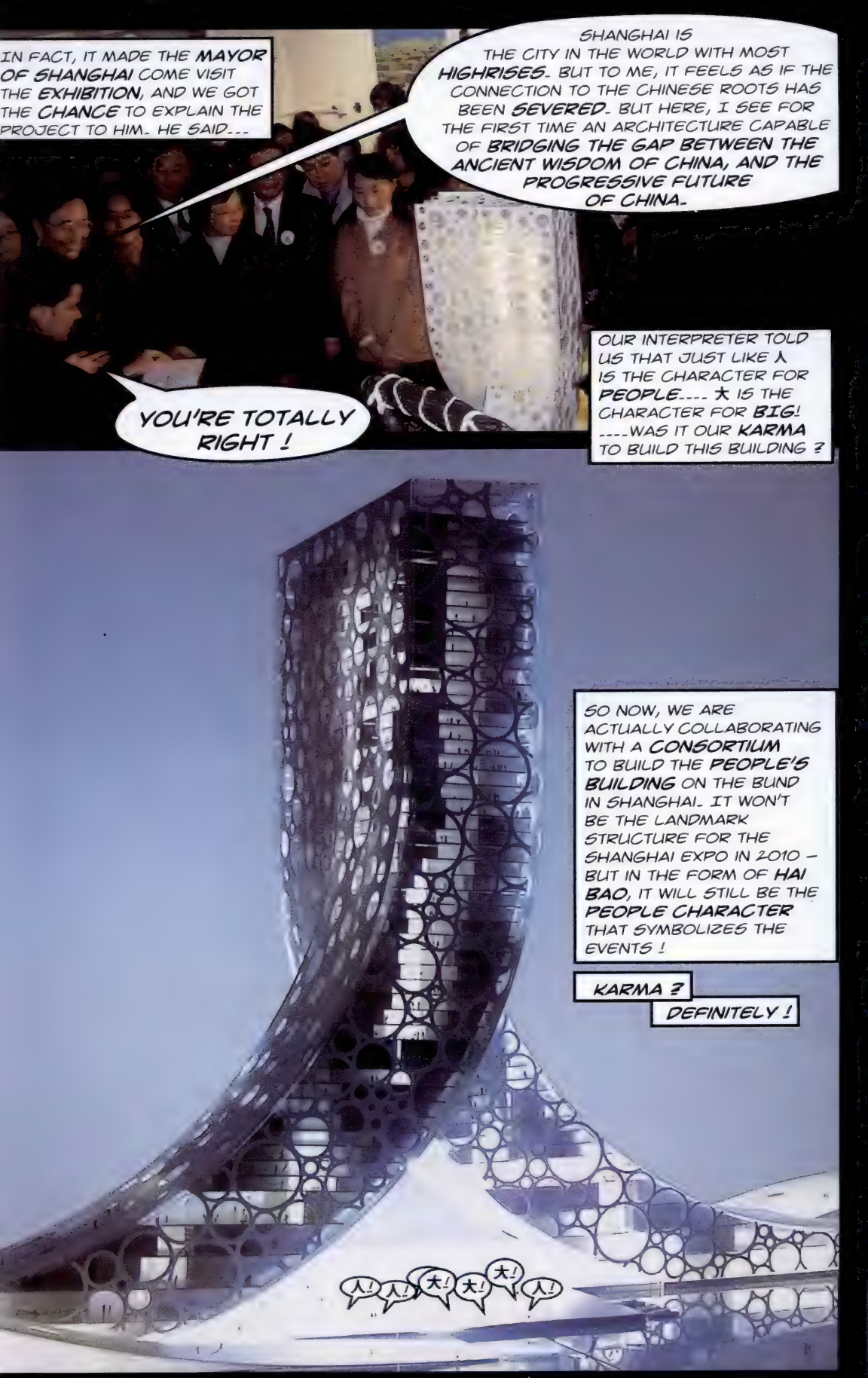
FINALLY **WOOD** IS A **VERTICAL RECTANGLE** -THE ACTUAL SILHOUETTE OF THE TOWER ALONG THE EMBANKMENT.

AS A SCANDINAVIAN ARCHITECT, YOU AREN'T USED TO DEALING WITH **SYMBOLISM** AT SUCH A **BLATANT LEVEL**. IN A CHINESE CONTEXT HOWEVER, **FENG SHUI** IS AS SERIOUS AN ISSUE AS **DAYLIGHT**, **FUNCTIONALITY** OR **GRAVITY**. **AND WE STARTED TO LIKE IT !**


OMG...
WTF ?
IN SHANGHAI, OUR TWO INTERPRETERS INSTANTLY STARTED DIGGING THE PEOPLE'S BUILDING, AND THE MORNING AFTER IT WENT STRAIGHT ON THE COVER OF WEN HUI BAO...
...“SHANGHAI EXPO 2010”...
...“PEOPLE”...
Wen Hui Bao
文匯報
Wen Hui Bao
创意，引领生活
AT THE TIME, NONE OF US ACTUALLY UNDERSTOOD CHINESE, BUT WE WERE ABLE TO RECOGNIZE THE CHARACTERS FOR “SHANGHAI”, “EXPO 2010” AND “PEOPLE” SO WE WERE CONFIDENT THAT IT HAD BEEN UNDERSTOOD.






IN FACT, IT MADE THE MAYOR OF SHANGHAI COME VISIT THE EXHIBITION, AND WE GOT THE CHANCE TO EXPLAIN THE PROJECT TO HIM. HE SAID...
SHANGHAI IS THE CITY IN THE WORLD WITH MOST HIGHRISES. BUT TO ME, IT FEELS AS IF THE CONNECTION TO THE CHINESE ROOTS HAS BEEN SEVERED. BUT HERE, I SEE FOR THE FIRST TIME AN ARCHITECTURE CAPABLE OF BRIDGING THE GAP BETWEEN THE ANCIENT WISDOM OF CHINA, AND THE PROGRESSIVE FUTURE OF CHINA.
YOU'RE TOTALLY RIGHT !
OUR INTERPRETER TOLD US THAT JUST LIKE 人 IS THE CHARACTER FOR PEOPLE.... 大 IS THE CHARACTER FOR BIG! ....WAS IT OUR KARMA TO BUILD THIS BUILDING ?
SO NOW, WE ARE ACTUALLY COLLABORATING WITH A CONSORTIUM TO BUILD THE PEOPLE'S BUILDING ON THE BUND IN SHANGHAI. IT WON'T BE THE LANDMARK STRUCTURE FOR THE SHANGHAI EXPO IN 2010 – BUT IN THE FORM OF HAI BAO, IT WILL STILL BE THE PEOPLE CHARACTER THAT SYMBOLIZES THE EVENTS !
KARMA ?
DEFINITELY !
人!
人!
大!
大!
大!
人!


THE DANISH PAVILION / SHANGHAI EXPO 2010
EXPO


A WELFAIRYTALE
TO TRAVEL IS TO LIVE !

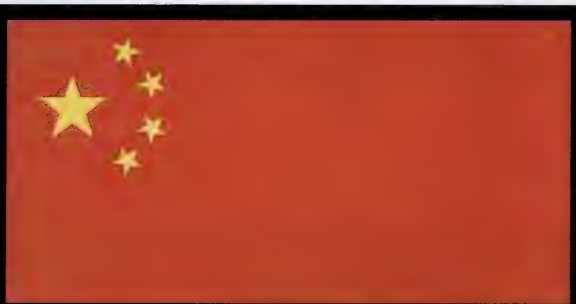
HAI BAO – AKA THE CHINESE CHARACTER FOR "PEOPLE" – HAS BEEN CHOSEN AS THE MASCOT FOR THE SHANGHAI WORLD EXPO IN 2010, TO MATCH THE SUSTAINABILITY THEME OF THE EXPO UNDER THE MOTTO:

BETTER CITY BETTER LIFE !

SUSTAINABILITY IS OFTEN ASSOCIATED WITH SOME PURITAN CONCEPT WHERE YOU'RE NOT SUPPOSED TO TAKE LONG WARM SHOWERS OR TAKE LONG DISTANCE FLIGHTS FOR HOLIDAYS – BECAUSE IT'S NOT GOOD FOR THE ENVIRONMENT. SO GRADUALLY, YOU GET THE IDEA THAT SUSTAINABLE LIFE IS LESS FUN THAN "NORMAL" LIFE !

WHAT IF WE COULD FOCUS ON EXAMPLES WHERE SUSTAINABILITY ACTUALLY INCREASES THE QUALITY OF LIFE ? WHERE A SUSTAINABLE LIFESTYLE ISN'T PAIN – BUT PLEASURE !

WE ALSO ASKED OURSELVES: WHAT COULD DENMARK POSSIBLY SHOW THAT WOULD BE RELEVA TO THE CHINESE ? SO WE MADE A LITTLE COMPARISON BETWEEN THE TWO COUNTRIES...





ONE OF THE WORLD'S BIGGEST COUNTRIES.



VS

ONE OF THE SMALLEST.



A SOCIALIST PLAN ECONOMY.

MAO ZEDONG, FOUNDER OF PEOPLE'S REPUBLIC





A SOCIAL DEMOCRATIC WELFARE STATE.

THORVALD STAUNING FATHER OF THE DANISH WELFARE STATE

CHINA'S NATIONAL SYMBOL IS THE **DRAGON**.

IN DENMARK, WE HAVE A NATIONAL BIRD: **THE SWAN** (THE BIRD FORMERLY KNOWN AS **THE UGLY DUCKLING**).

CHINA IS KNOWN FOR ITS MANY **POETS**, ESPECIALLY **LI PO**.

TO OUR SURPRISE, WE DISCOVERED THAT THE PEOPLE'S REPUBLIC'S PRIMARY SCHOOL CURRICULUM CONTAINS 3 FAIRYTALES BY THE POET **AN TU SHUNG AKA HANS CHRISTIAN ANDERSEN**, THE DANISH POET.

SO IN FACT, ALL 1,3 BILLION CHINESE HAVE GROWN UP ON A LITERARY DIET OF THE **EMPEROR'S NEW CLOTHES**, **THE LITTLE MATCH GIRL** AND **THE LITTLE MERMAID**. IT IS ALMOST LIKE A **SMALL PART OF DANISH CULTURE** THAT HAS BEEN INTEGRATED INTO **CHINESE CULTURE**.

THE BIGGEST TOURIST ATTRACTION IS **THE GREAT WALL**, THE ONLY MANMADE STRUCTURE THAT CAN BE SEEN FROM **OUTER SPACE**.

VS

AND THE BIGGEST TOURIST ATTRACTION IS **THE LITTLE MERMAID** (WHICH CAN HARDLY BE SEEN FROM THE CANAL TOURS).

BOTH SHANGHAI AND COPENHAGEN ARE **PORT CITIES**...

...BUT OF **RADICALLY DIFFERENT SCALES**.

AND THE URBAN FABRICS ARE EQUALLY DIFFERENT – **SKYSCRAPERS AMONG HIGHWAYS**...

...VS **EUROPEAN CITY BLOCKS**.

IN FACT, THE GREATEST DANISH WORK OF ARCHITECTURE, **THE SYDNEY OPERA** BY JØRN UTZON,...

...IS A **SCANDINAVIAN INTERPRETATION OF A CHINESE TYPOLOGY** – THE PAGODA ON A PLINTH.

BUT WE WEREN'T REALLY FINDING AN OBVIOUS HOOK FOR OUR PAVILION UNTIL WE STARTED LOOKING AT **THE RECENT URBAN DEVELOPMENT OF SHANGHAI AND COPENHAGEN**.

THIS IS A PHOTO OF SHANGHAI FROM 30 YEARS AGO: **BROAD BOULEVARDS JAM-PACKED WITH BICYCLES**. ONLY 2 KINDS OF CARS IN SHANGHAI BACK THEN: SHANGHAI NO 1 AND SHANGHAI NO 2.

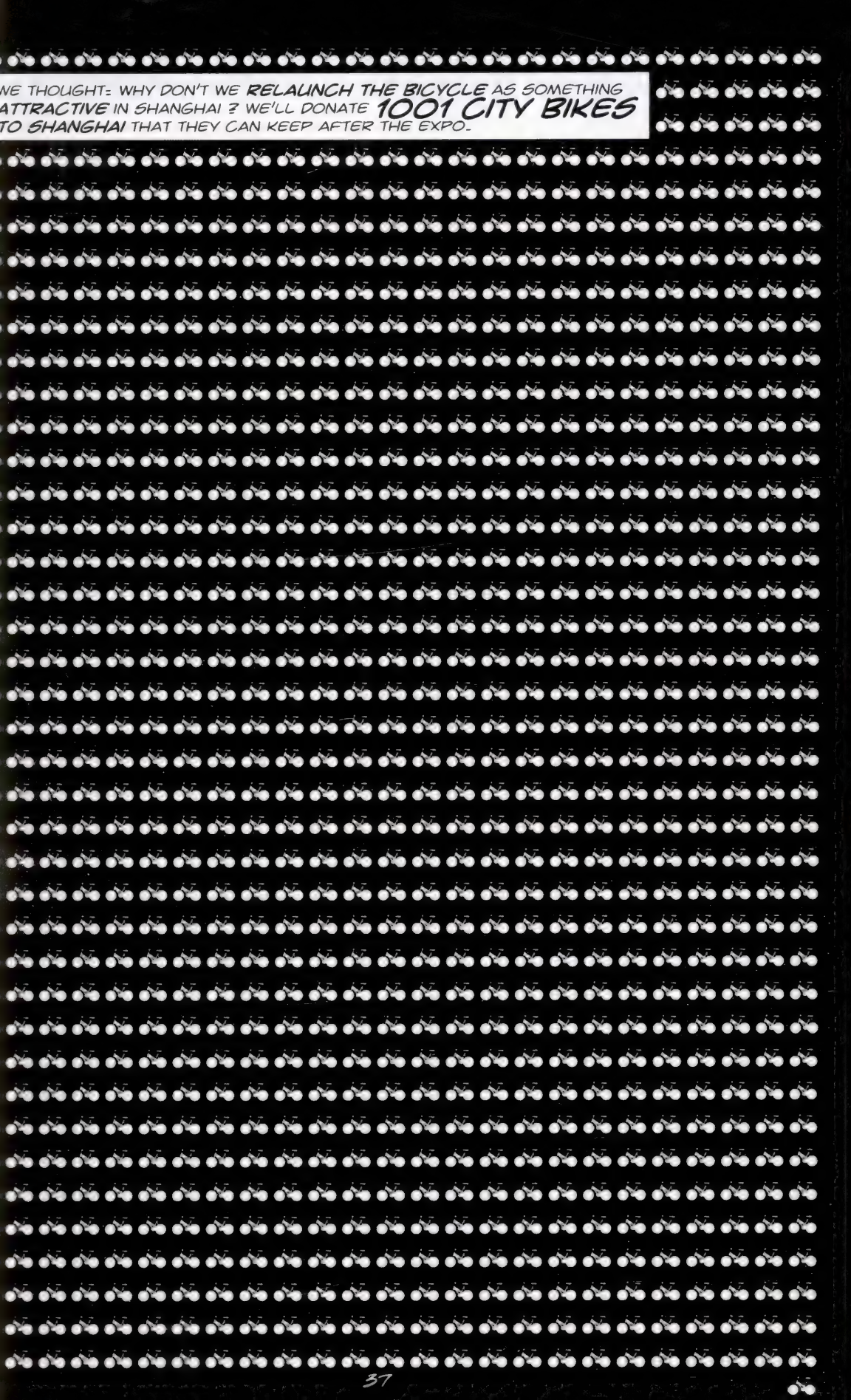
WITH THE **MASSIVE ECONOMIC BOOM** AND **URBAN EXPLOSION**, EVERYBODY WANTS A CAR, THE STREETS ARE CONGESTED WITH **TRAFFIC JAMS**, AND THE BICYCLE HAS EVEN BEEN **FORBIDDEN** IN SOME PARTS OF TOWN.

IN THE SAME PERIOD OF TIME, COPENHAGEN HAS BEEN CREATING **MORE BICYCLE LANES** AND **REDUCING CAR TRAFFIC**. THE BICYCLE HAS BECOME **A SYMBOL OF A SUSTAINABLE CITY AND A HEALTHY LIFESTYLE**.

I CPH

WE HAVE DEVELOPED **MULTIPLE SPECIES OF BIKES** TO MOVE NOT ONLY OURSELVES, BUT **OUR KIDS** AND **OUR STUFF AROUND** AS WELL.

WE EVEN HAVE A SO-CALLED **CITY BIKE** THAT VISITORS **CAN BORROW FOR FREE** AND MOVE AROUND TOWN BEFORE THEY RETURN.


WE THOUGHT: WHY DON'T WE RELAUNCH THE BICYCLE AS SOMETHING
ATTRACTIVE IN SHANGHAI ? WE'LL DONATE 1001 CITY BIKES
TO SHANGHAI THAT THEY CAN KEEP AFTER THE EXPO.


SO WHEN YOU ARRIVE AT THE EXPO, YOU GO STRAIGHT TO THE DANISH PAVILION, GET YOUR CITY BIKE---
---AND THEN YOU RIDE TO THE SWEDISH, KOREAN OR AZERBAIJANI PAVILIONS ON YOUR DANISH BIKE.
SO WE IMAGINED THE DANISH PAVILION AS AN INFRASTRUCTURE FOR BICYCLES.
LIKE A BICYCLE LANE, LOOPED AROUND ITSELF.

AS MENTIONED, BOTH SHANGHAI AND COPENHAGEN ARE **PORT CITIES**. BUT IN COPENHAGEN, THE **INDUSTRY** HAS BEEN **MOVED AWAY** OR **MADE CLEAN**. FORMER **INDUSTRIAL SITES** HAVE TURNED INTO **PARKS**, AND THE WATER HAS BECOME **SO CLEAN THAT YOU CAN SWIM IN IT**.

IN FACT, ONE OF THE **FIRST PROJECTS** WE EVER DID WAS THE **ISLANDS BRYGGE HARBOR BATH** THAT SIMPLY **EXTENDS THE URBAN LIFE FROM DRY LAND INTO THE WATER**.





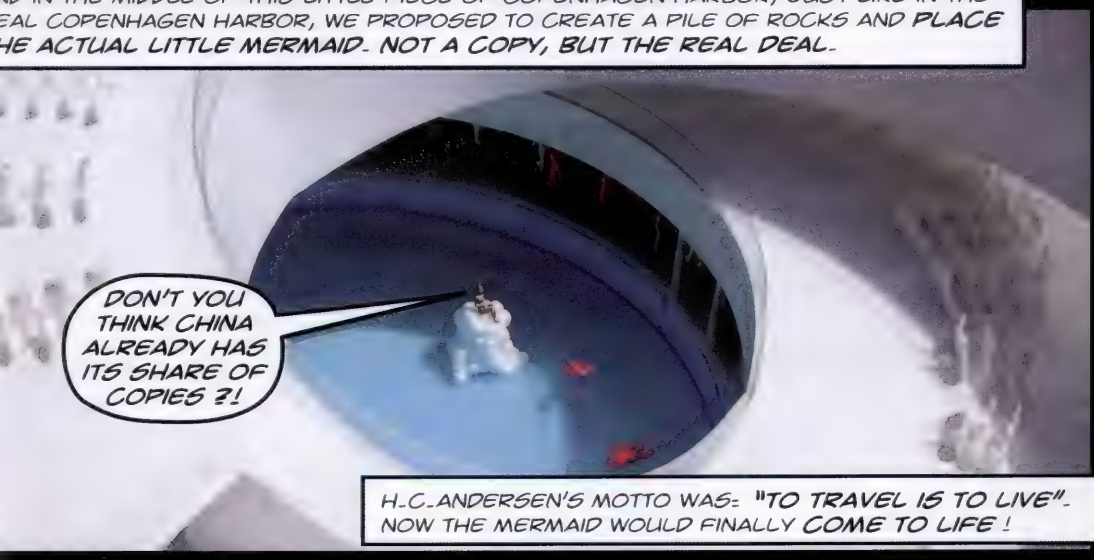


SO WE PROPOSED TO SHIP **1 MILLION LITERS OF HARBOR WATER FROM COPENHAGEN HARBOR** TO SHANGHAI IN A TANKER.



IN THE HEART OF THE PAVILION, WE WOULD **CREATE A HARBOR BATH** WHERE ALL THE VISITORS WITH THE COURAGE TO DO SO COULD BORROW A PAIR OF RED AND WHITE SWIM SHORTS OR A SWIMSUIT AND TAKE A SWIM **IN REAL COPENHAGEN HARBOR WATER**.

ND IN THE MIDDLE OF THIS LITTLE PIECE OF COPENHAGEN HARBOR, JUST LIKE IN THE EAL COPENHAGEN HARBOR, WE PROPOSED TO CREATE A PILE OF ROCKS AND **PLACE HE ACTUAL LITTLE MERMAID**. **NOT A COPY, BUT THE REAL DEAL**.



H.C.ANDERSEN'S MOTTO WAS: **"TO TRAVEL IS TO LIVE"**. NOW THE MERMAID WOULD FINALLY **COME TO LIFE !**

O WHERE NATIONAL PAVILIONS NORMALLY COME ACROSS AS FULL OF **STATE-UNDED PROPAGANDA, EMPTY WORDS** AND **SUPERFICIAL IMAGES**, WE ANTED TO DELIVER **THE REAL DEAL**. THE CHINESE WOULD BE ABLE TO **RIDE HE CITY BIKE, SWIM IN THE HARBOR WATER** AND **SEE THE ACTUAL LITTLE ERMAID** THAT THEY HAD KNOWN SINCE ELEMENTARY SCHOOL.



N THE ABSENCE OF THE MERMAID, WE WOULD INVITE A **HANDFUL OF CHINESE ARTISTS** TO **EINTERPRET THE LITTLE MERMAID** ON THE SPOT WHERE SHE NORMALLY SITS.



COPENHAGEN, DANES RARELY CHECK OUT THE MERMAID – IT'S MOSTLY THE DOMAIN OF ... ELL ... CHINESE TOURISTS ! SO FOR 6 MONTHS, WE WOULD ACTUALLY HAVE **A NEW EXCUSE** O GO THERE – AND **PERHAPS ANOTHER ONE TO SEE HER COME HOME**.

THE PAVILION ITSELF IS A **LINEAR EXHIBITION CURLED UP IN A DOUBLE LOOP** WITH THE **HARBOR BATH IN THE CENTER** AND **THE BICYCLES ON THE ROOF.**



HARBOR BATH



EXHIBITION SPACES



BICYCLE ROOF

PEOPLE WILL **ARRIVE AT THE BATH...**



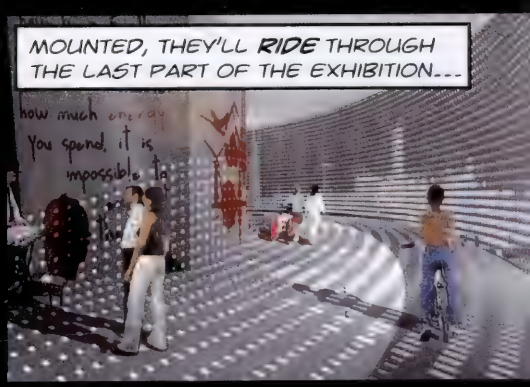
...MOVE THROUGH THE EXHIBITION...

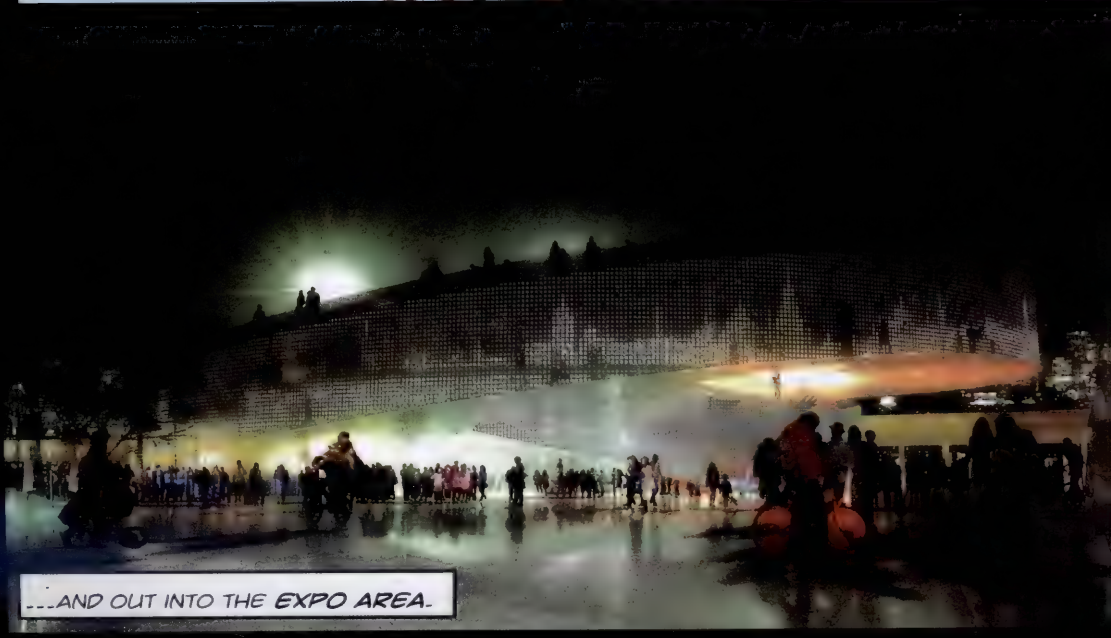


... AND REACH THE ROOF WHERE THEY'LL GO BROWSING FOR A BIKE.



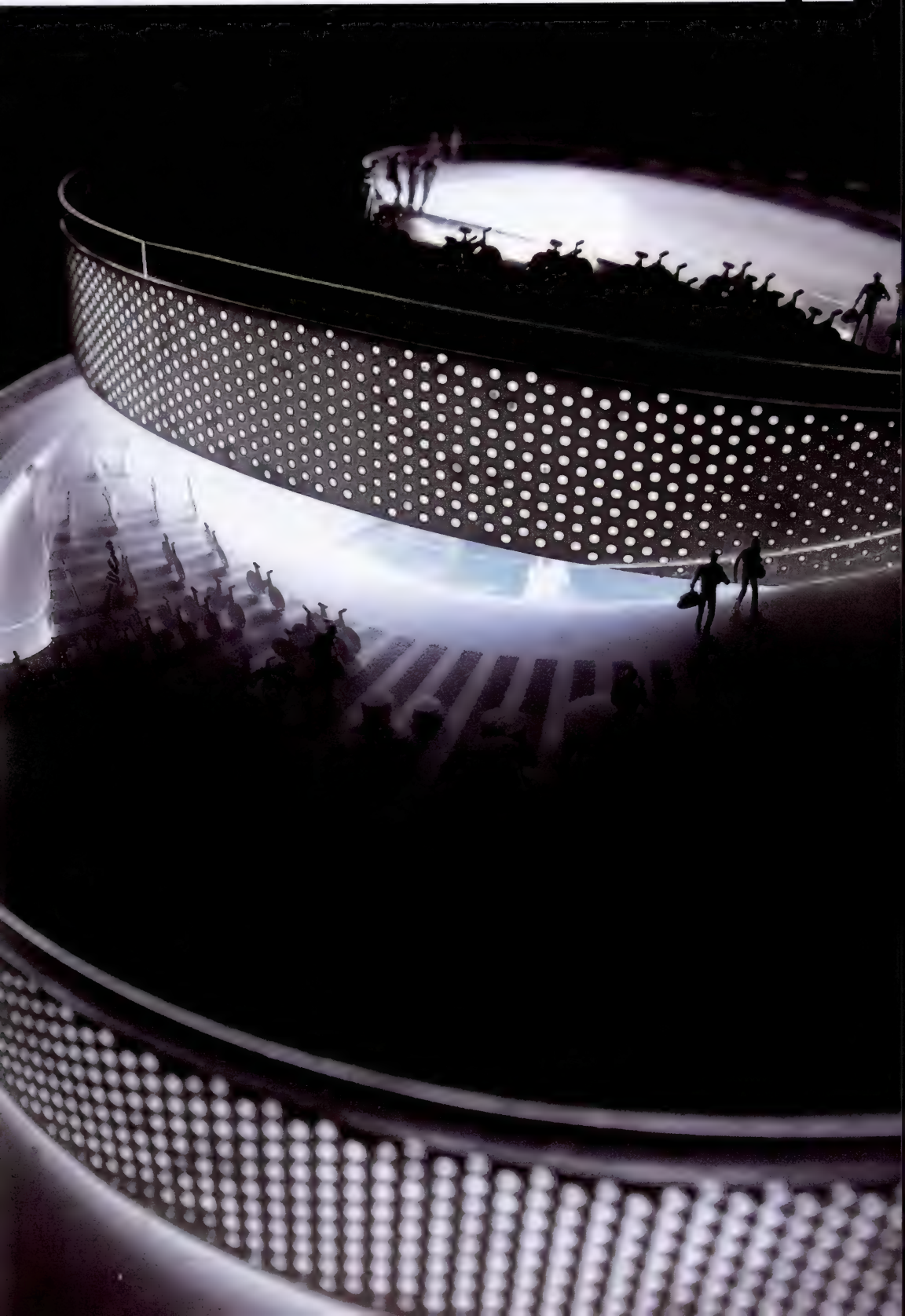
MOUNTED, THEY'LL **RIDE** THROUGH THE LAST PART OF THE EXHIBITION...

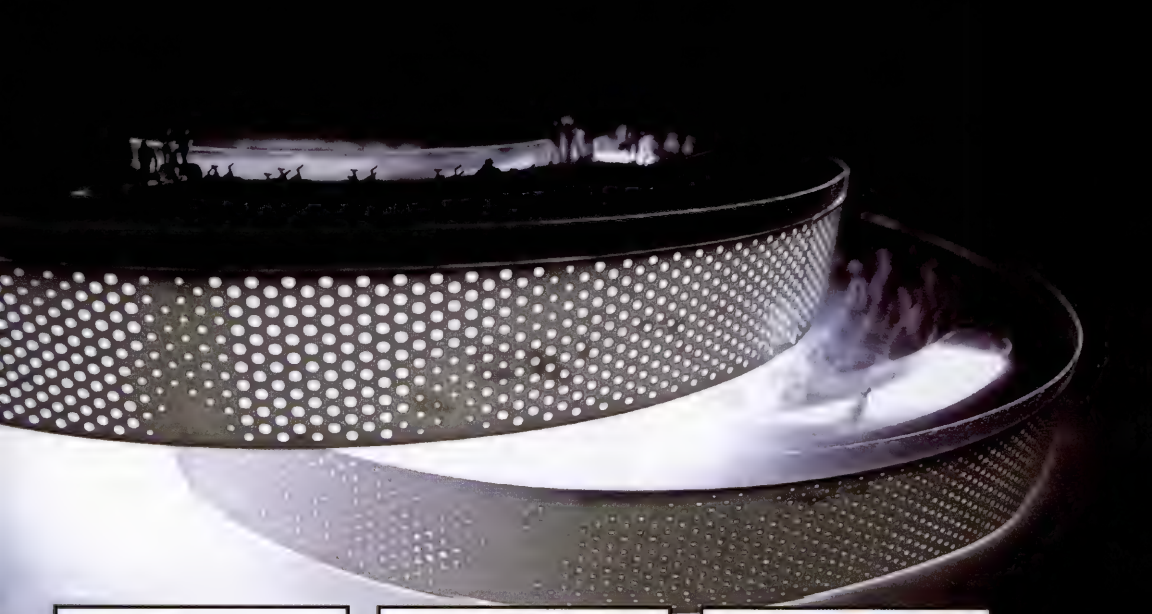


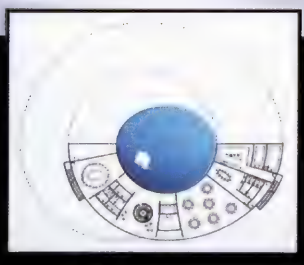


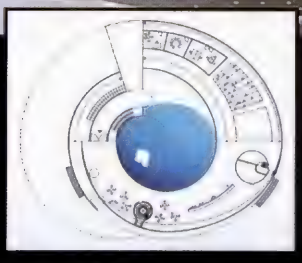
...AND OUT INTO THE EXPO AREA.

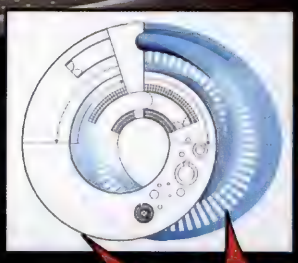
E NATIONALIST PEOPLE'S PARTY ATTEMPTED TO INVENT **A LAW SPECIFICALLY AINST IT**. AS A RESULT, WE WERE INVITED FOR THE FIRST TIME TO SPEAK AT THE **TIONAL ASSEMBLY**. MOVED BY THE CHINESE AFFINITY FOR H.C. ANDERSEN AND OUSED BY THE GENEROSITY OF THE GESTURE, ALL PARTIES EXCEPT TWO WERE **IN VOR OF SENDING HER AWAY**: THE RIGHT-WING NATIONALISTS BECAUSE THEY NTED TO **KEEP HER FOR THEMSELVES**, THE LEFT-WING UNITY PARTY BECAUSE EY PREFERRED SENDING **A WINDMILL** INSTEAD !









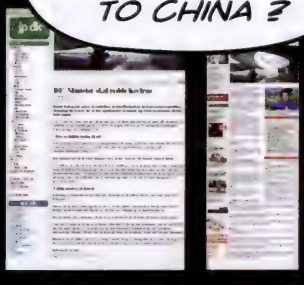


WHEN WE WON THE COMPETITION AND THE (MER)MAIDEN VOYAGE TO CHINA WAS ANNOUNCED, IT SENT **SHOCKWAVES** THROUGH THE TABLOID PRESS.



HOW CAN THEY PROPOSE TO SEND OUR NATIONAL SYMBOL TO CHINA ?


At flytte eller ikke flytte hende ...




Ekstra Bladet

Eventyrlig folketingsdebat om havfrue

Folketinget diskutere torsdag, om Den Lille Havfrue skal udstilles i Kina. Bredt flertal imod Dansk Folkepartis forslag om at holde statuen hjemme i Danmark

15:12 - 27. nov. 2008 | Rikke Wilhelm

Det er ganske vist, at Folketinget torsdag diskuterede, om Den Lille Havfrue skal til Kina for en tid

Se også

• Den lille havfrue på vej til Shanghai

Dansk Folkeparti vil nemlig aflyse den københavnske statuens udflugt til udstillingen World Expo 2010 i Shanghai. Det blev afvist af et bredt flertal

Nogle mente, at det var noget pjank, at parlamentet overhovedet diskuterede figuren fra H.C. Andersens eventyr, mens alle øjne efter en debat om finanskrisen

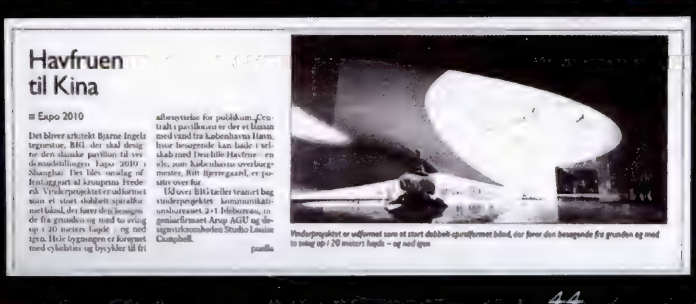
Tilhængere og modstandere kastede H.C Andersen-statuen efter hinanden

Det Ny havfrue skal udstilles i Kina, mener et flertal i Folketinget. (Foto: Ken Hansen)

At rejse er at leve, anførte socialdemokraten Orla Hav

Ude er godt, men hjemme bedst, trumfede Kenn Nødgaard fra Dansk Folkeparti

Dansk Folkeparti er bekymret for at udlåne et nationalt klenodie og bekymret for de små erhvervsdrivende og havnerundfarten, som mister en attraktion i seks måneder i 2010


Havfruen til Kina

■ Expo 2010

Det bliver arkitekt Bjarne Ingels tegnestue, BIG, der skal designe den danske pavillon til verdensudstillingen Expo 2010 i Shanghai. Det blev søndag af festlig port af kronprins Frederik. Vinderprojektet er udformet som et stort dobbelt spiralformet bånd, der fører den besøgende fra grunden og med to svinge op i 20 meters højde og ned igen. Hele bygningen er kronet med cykelsti og byskyder til fri afbenyttelse for publikum. Derudover BIG teller teamet bag vinderprojektet kommunikationsbureauet 2+1 Idebureau, ingeniørfirmaet Arup AGI og designvirksomheden Studio Louise Campbell.

pamlle

Vindorprojektet er udformet som et stort dobbelt spiralformet bånd, der fører den besøgende fra grunden og med to svinge op i 20 meters højde – og ned igen

TV2

THE FINAL DEBATE WAS HELD ON THE **SAME DAY** THAT PARLIAMENT WAS DISCUSSING THE BAILOUT PACKAGE FOR **THE GLOBAL CREDIT CRUNCH** !!

9.00 TO 11.00: GLOBAL FINANCIAL CRISIS.

11.30 TO 13.30: MER-MAIDEN VOYAGE TO CHI

FOR ONCE, I MANAGED TO CONSUME **THE ENTIRE MEETING MINUTES** OF A TWO-HOUR POLITICAL DEBATE BECAUSE SOME OF THE POLITICIANS, LIKE **HANS CHRISTIAN THONING**, HAD REALLY **PUT THEIR HEARTS IN IT**:

"THE FAIRYTALE OF "THE LITTLE MERMAID" IS A TALE ABOUT **LEAVING YOUR HOME** IN ORDER TO **MEET ANOTHER WORLD**, ABOUT **UNITING TWO CULTURES**, AND PERHAPS MOSTLY, IT IS A TALE ABOUT **THE BELIEF THAT BY GIVING UP A PART OF YOURSELF, YOU WILL GET SO MUCH MORE IN RETURN.**"

WE HAD FOUND A WAY TO TURN POLITICS INTO POETRY !

NOW THAT'S A WELFAIRYTALE...

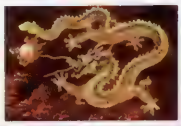
RECENTLY EXHIBITED THE DANISH PAVILION AT SHANGHAI URBAN
TER. KNOWN FOR SOMETIMES EXERTING **PUBLIC CENSORSHIP**,
AS NO SURPRISE WHEN THE CHINESE AUTHORITIES INTERVENED.

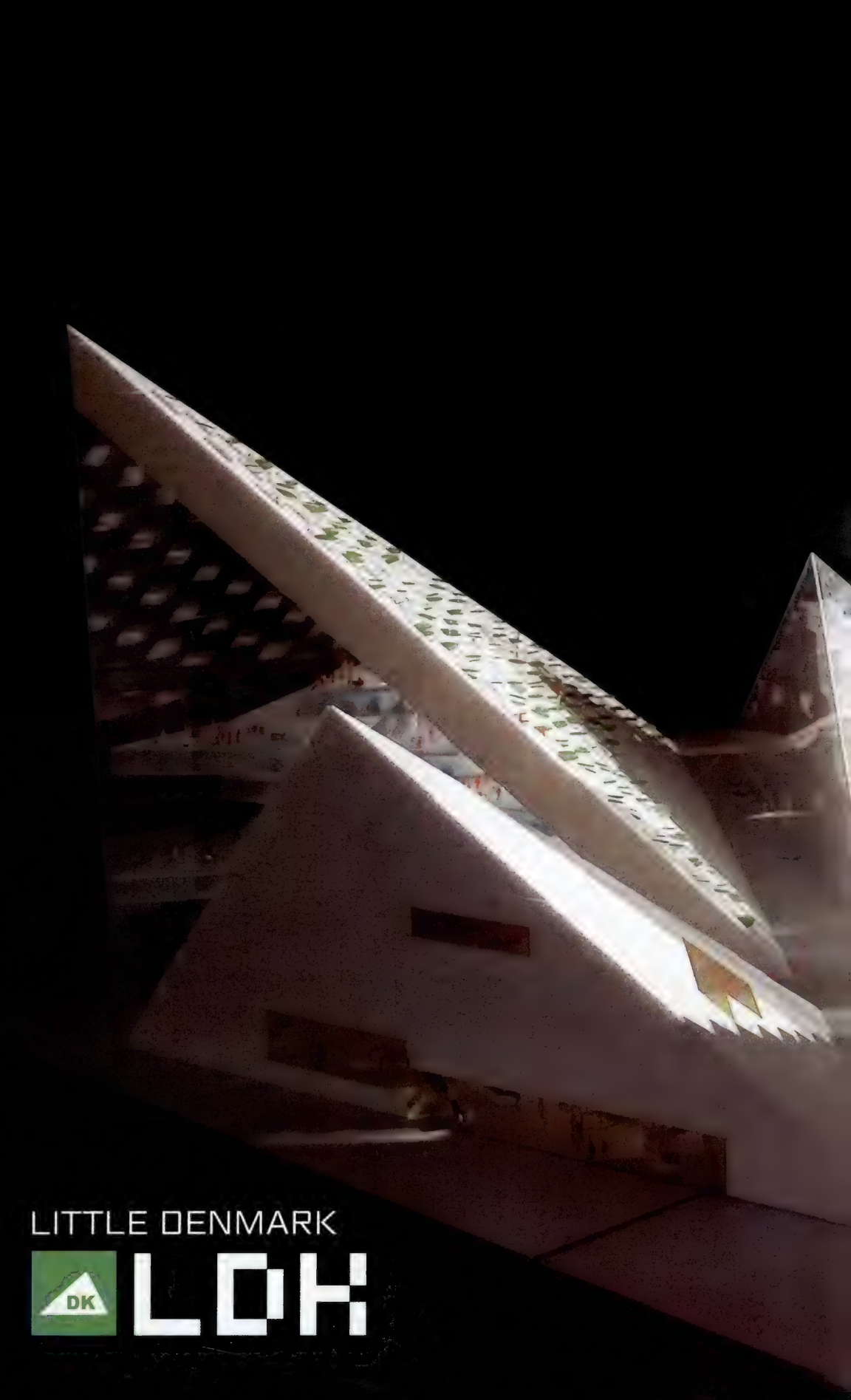
VE HAD USED **DATED PHOTOS OF CHINESE PARTY MEMBERS**
HEY WERE REPLACED BY CURRENT ONES.

NE SHOWED THE MAP OF CHINA **WITHOUT TAIWAN**
WAS AUTOMATICALLY ADDED.

THE IMAGE OF THE **FIERCE CHINESE DRAGON** WAS SUGGESTED
BE REPLACED WITH THAT OF A **BAMBOO-MUNCHING PANDA !**







LITTLE DENMARK
DK
LOK

LEARNING FROM LOMBORG



WHAT IF ECOLOGY WASN'T ABOUT **REGRESSION** – BUT ABOUT **PROGRESS** ?

WHAT IF SUSTAINABLE LIVING WASN'T ABOUT CHANGING YOUR LIFESTYLE AN
TURNING OFF THE LIGHTS, TURNING DOWN THE HEAT AND SLOWING DOWN ?

WHAT IF WE DIDN'T HAVE TO **ADAPT OUR LIFESTYLE TO SUSTAINABILITY**, BUT **ADJUSTED OUR SUSTAINABLE DESIGNS TO THE WAY WE WANT TO LIVE** ?
INSTEAD OF TRYING TO **CHANGE PEOPLE**, WE COULD **CHANGE THE WORLD**.

WHAT IF WE COULD DESIGN A SOCIETY WHERE **THE MORE ENERGY YOU SPEND, THE MORE ENERGY YOU GET** ?



WE NEED A NEW MANIFESTO FOR HEDONISTIC SUSTAINABILITY !

THE 10 COMMANDMENTS OF GOOD CONSUMPTION !!!

USE

1# ~~REDUCE~~, REUSE, RECYCLE

HIT THE ROAD

2# ~~STAY CLOSE TO HOME~~

MAXIMIZE HYDROGEN

3# ~~MINIMIZE~~ USE OF ~~COMBUSTION~~ ENGINES

PRODUCE ENERGY WHILE DRIVING

4# ~~REDUCE FUEL CONSUMPTION~~

SUPPORT YOUR OWN HOUSEHOLD WITH ENERGY

5# ~~SUPPORT GOVERNMENT REGULATION WITH POLITICAL CHOICES~~

6# SUPPORT THOUGHTFUL INNOVATIONS !!!

THE MORE YOU USE – THE MORE YOU GET

7# ~~PRIORITIZE~~

WASTE

8# ~~VOTE~~

Don't

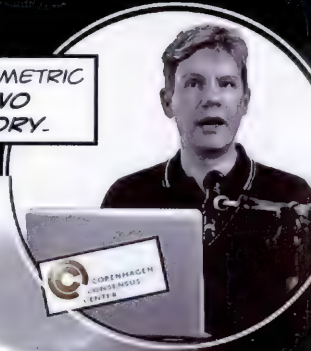
9# FEEL GUILTY

ENJOY MORE

10# ~~ENJOY WHAT YOU HAVE~~

THE HEATED DEBATE TRIGGERED BY "COPENHAGEN CONSENSUS" – **BJØRN LOMBORG'S** (THE MARTIN LUTHER OF THE ENVIRONMENTALISTS) INITIATIVE TO PUT A PRICE TAG AND A PRIORITY ON EARTH'S GREATEST SOCIA AND ENVIRONMENTAL CHALLENGES – UNCOVERS A FUNDAMENTAL MISUNDERSTANDING THAT PITS ECOLOGY AGAINST ECONOMY AS GOOD VS EVIL.

IN FACT, THEY ARE NOT DIAMETRIC OPPOSITES, BUT RATHER **TWO SIDES OF THE SAME STORY**.





ECOLOGICAL INITIATIVES **WILL ONLY PROSPER IN THE REAL WORLD** IF THEY **WORK AS VIABLE ECONOMIC MODELS**. AND BUSINESS MODELS BASED ON WEARING DOWN OUR NATURAL RESOURCES ARE **NOT VIABLE** MODELS **FOR LONG TERM GROWTH**.

ECONOMY AND ECOLOGY NEED TO MERGE INTO **ECOLOMY!!!**

WE BELIEVE THAT TODAY'S ENVIRONMENTAL **PROBLEMS ARE NOT POLITICAL, ECONOMICAL OR EVEN ECOLOGICAL** – THEY ARE SIMPLY **A DESIGN CHALLENGE !**

COULD WE DESIGN A SOCIETY LIKE A **PERPETUAL MOTION ENGINE ?** A SOCIETY WITH AN ENERGY BILL OF ZERO ?

WHAT IF DK HAD AN ENERGY BILL OF **ZERO ?**

ERGY BILL DK = 174.771.372 MWH

0.-

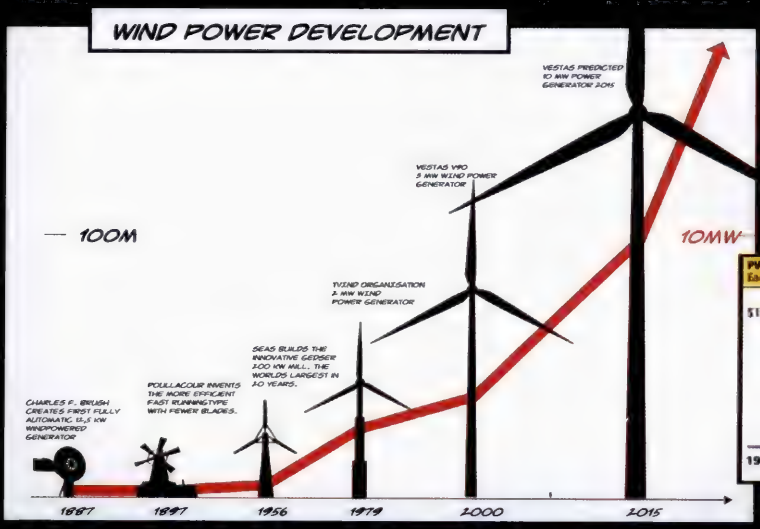
WHAT WOULD IT TAKE TO SUPPLY ALL OF DK WITH SUSTAINABLE ENERGY ? IF WE RELY ON THE SUN WE WOULD HAVE TO **COVER ALL OF THE STORSTRØMS ISLANDS WITH SOLAR CELLS...** !!!

...A **WIND FARM** OF 75 X 75 KM OF WINDMILLS COULD KEEP US COVERED... !!!

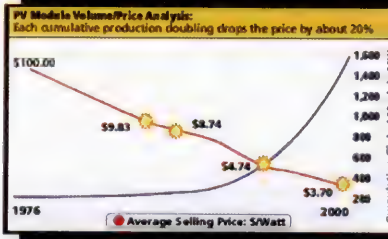
...IF WE RELY ON **BIOGAS** WE WOULD **NEED** THE MANURE FROM A PIG FARM THE SIZE OF THE **GREATER METROPOLITAN AREA OF COPENHAGEN** !!!

D WE LEARNED THAT IT COULD **EASILY BE DONE – BUT** BETTING L ON ONE ENERGY SOURCE **DIDN'T SEEM LIKE A WISE CHOICE.**

ALTERNATE ENERGY SOURCES ARE GETTING **INCREASINGLY EFFICIENT** AND **POWERFUL**...



...AND WITH THE EXPONENTIAL **INCREASE IN EFFICIENCY** AND THE **GRADUAL DECLINE IN COST**, WHAT USED TO BE **SCIENCE FICTION** IS TURNING INTO **POTENTIAL APPLICATION**.





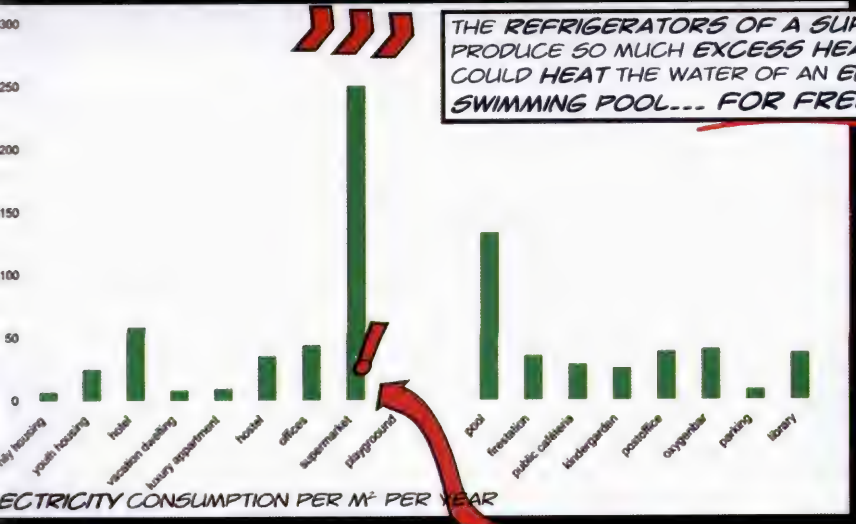
THE AVERAGE DANE PRODUCES **0,5 TONS OF MANURE** AND **2,5 TONS OF WASTE** PER YEAR. DANISH WASTE IS AS COMBUSTIBLE PER KILO AS WOOD. THE COMBINED WASTE FUEL + BIOGAS FROM THE AVERAGE DANE IS SUFFICIENT TO COVER ONE'S SHARE IN THE DANISH ENERGY BILL. IN FACT, WE **COULD BECOME OUR OWN ENERGY SOURCE**.

IN ARCHITECTURE **90% OF OUR ENERGY IS SPENT ON HEATING OR COOLING OUR HOUSES!** ONLY **10% IS SPENT ON ELECTRICAL APPLIANCES**. BY SIMPLY ORGANIZING OUR RESIDENCES AND WORKPLACES IN MORE OPTIMAL WAYS **WE COULD REDUCE THE ENERGY BILL OF THE BUILT ENVIRONMENT TO 1/10 !**

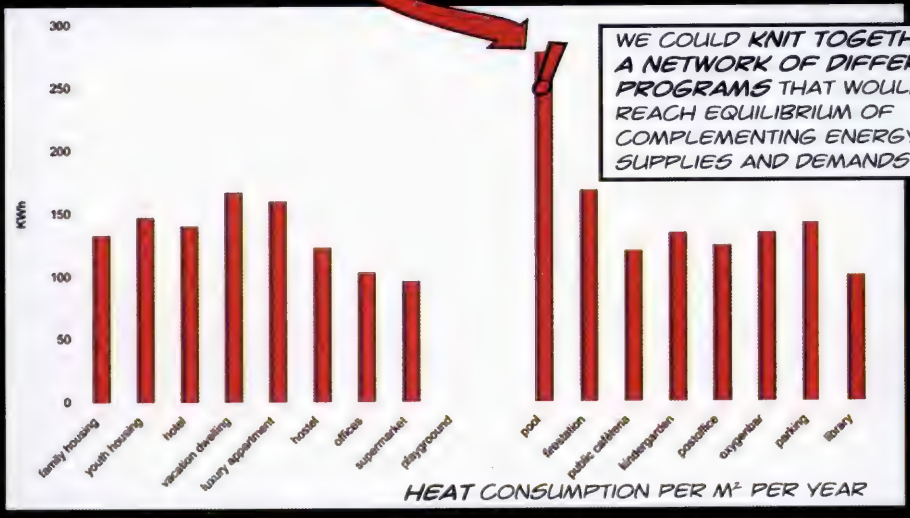




DIFFERENT ACTIVITIES HAVE DIFFERENT **ENERGY CONSUMPTION PATTERNS**. HOUSES SPEND ENERGY ON HEATING. OFFICES SPEND ENERGY ON COOLING. WE CAN **ANALYZE THE CONSUMPTION PATTERN** OF EACH PROGRAM IN OUR SOCIETY AND **GET AN OVERVIEW** OF THE PARTICULAR NEEDS AND EXCESSES OF ENERGY, HEAT AND WATER.

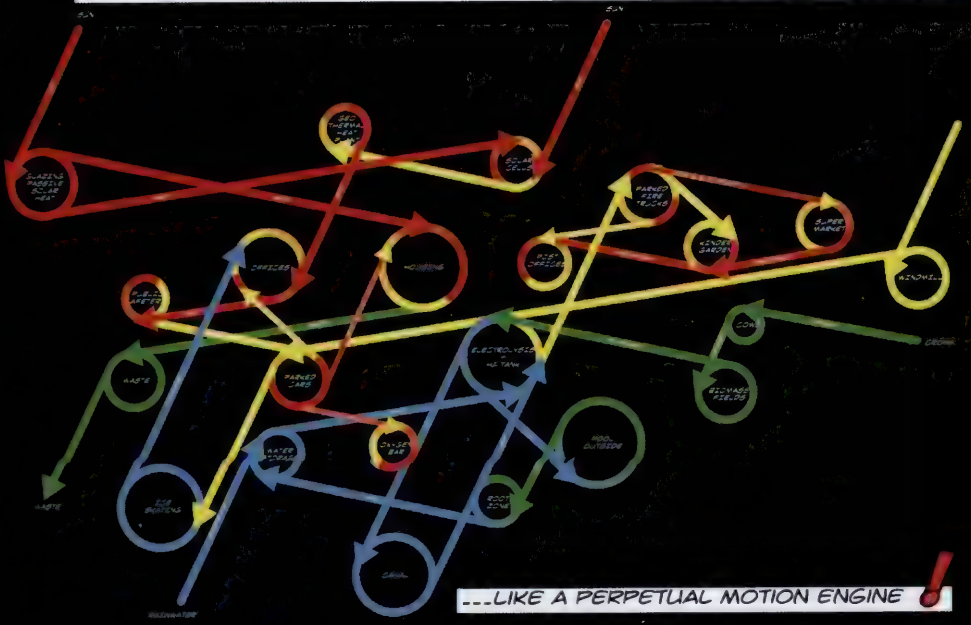


THE REFRIGERATORS OF A SUPERMARKET PRODUCE SO MUCH EXCESS HEAT, THAT THEY COULD HEAT THE WATER OF AN ENTIRE PUBLIC SWIMMING POOL... FOR FREE !



WE COULD KNIT TOGETHER A NETWORK OF DIFFERENT PROGRAMS THAT WOULD REACH EQUILIBRIUM OF COMPLEMENTING ENERGY SUPPLIES AND DEMANDS.

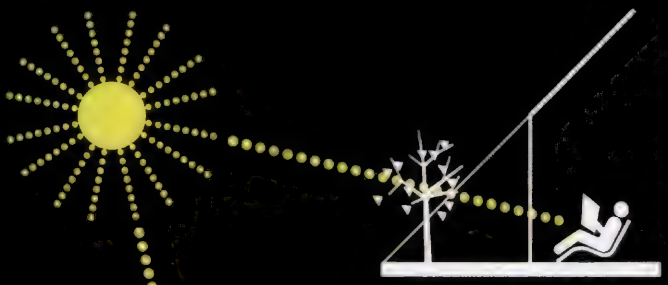
IN ECONOMY, WASTE IS USELESS. IN ECOLOGY, THERE IS NO WASTE ! COULD WE DESIGN AN ECOSYSTEM WHERE ALL OUTPUT IS FED BACK INTO THE LOOP AS INPUT ? A DOUBLE ECOSYSTEM – BOTH ECONOMICAL AND ECOLOGICAL – WHERE ENERGY WOULD FLOW THROUGH THE SYSTEM...



...LIKE A PERPETUAL MOTION ENGINE !

ALL OF DENMARK WOULD BE LIKE A SINGLE HOUSEHOLD WHERE NO RESOURCE IS WASTED, NO BYPRODUCT A DEAD END. **A SOCIETY IN ECOLOMICAL SYMBIOSIS.**

- HEAT
- ELECTRICITY
- OXYGEN
- RAINWATER
- HYDROGEN
- DRINKING WATER
- WASTEWATER
- WASTE
- BIOGAS



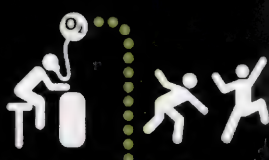
VEGETATION ON SOUTHERN FACADES ALLOWS FOR HEA GAIN IN THE WINTER AND SUN-SHADING IN THE SUMM



THE POOL HAS THE HIGHEST HEAT CONSUMPTION, COVERED ENTIRELY BY EXCESS HEAT FROM THE SUPERMARKET.



10 M² OF SOLAR CELLS CAN COVER THE ELECTRICITY NEE[illegible] OF ONE HOUSEHOLD.



THE OXYGEN BAR IN HYSOCIETY



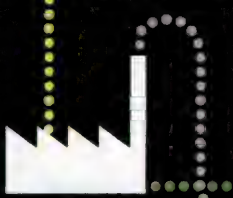
A SUPERMARKET HAS THE HIGHEST ELECTRICITY CONSUMPTION OF ALL PROGRAMS, CREATING A LOT OF HEAT.



90% OF HEAT CONSUMPTION IS FOR BATHING. WASTE HEAT FROM ALL PROCESSES IN THE BLOCK CAN COVER THIS.



THE HYDROGEN PLANT MAKES ONLY USEFUL BYPRODUCTS: OXYGEN + HEAT.

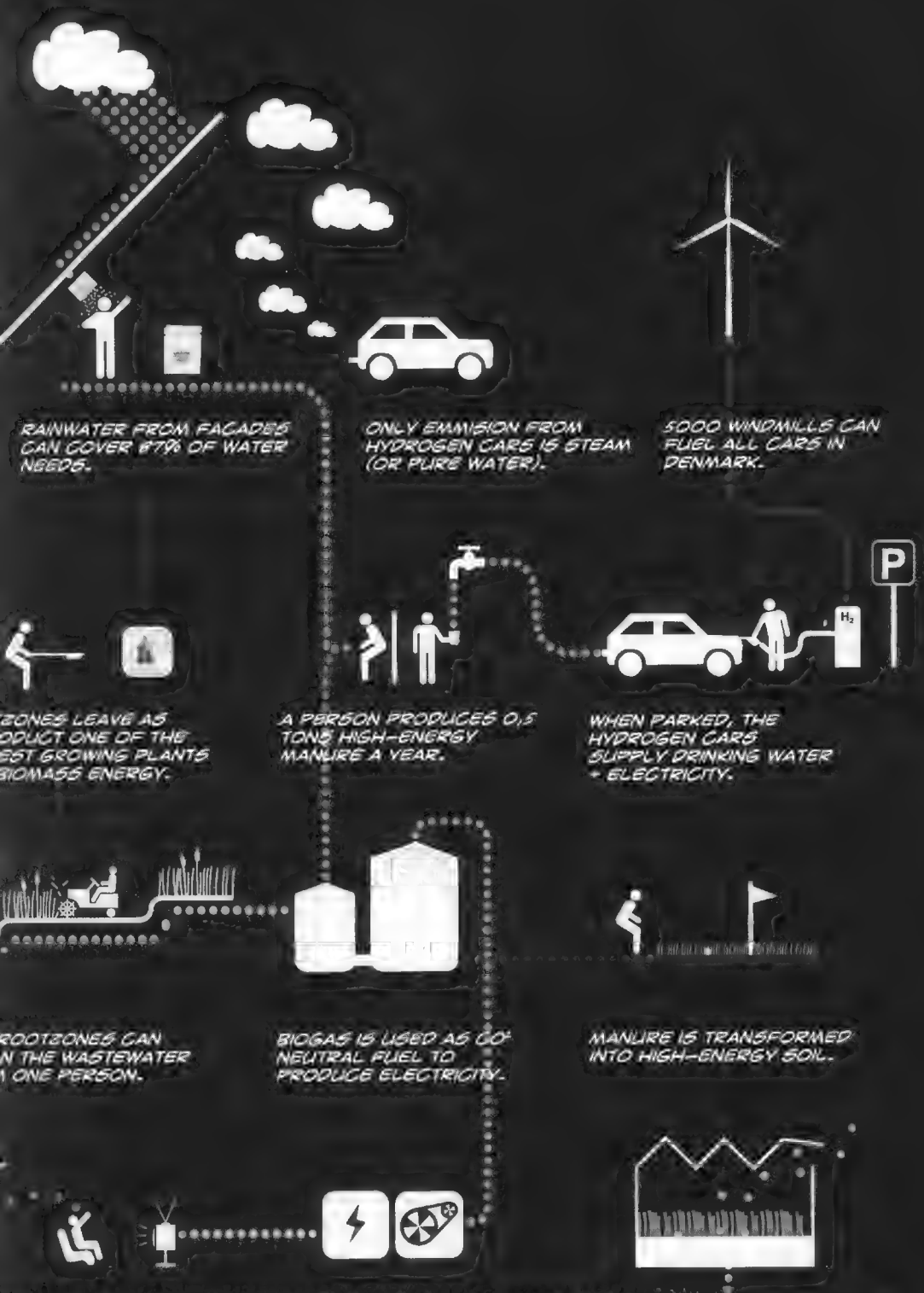






THE INCINERATION PLANT FEEDS ENERGY FROM THE WASTE BACK INTO THE SYSTEM, WHILE SUPPLYING GREENHOUSES WITH HEAT.

THE BLOCK PRODUCES ENOUGH HYDROGEN TO FUEL 100 CARS.


RAINWATER FROM FACADES CAN COVER #7% OF WATER NEEDS.
ONLY EMMISION FROM HYDROGEN CARS IS STEAM (OR PURE WATER).
5000 WINDMILLS CAN FUEL ALL CARS IN DENMARK.
ZONES LEAVE AS ODUCT ONE OF THE EST GROWING PLANTS IOMASS ENERGY.
A PERSON PRODUCES 0,5 TONS HIGH-ENERGY MANURE A YEAR.
WHEN PARKED, THE HYDROGEN CARS SUPPLY DRINKING WATER + ELECTRICITY.
P
H2
ROOTZONES CAN N THE WASTEWATER ONE PERSON.
BIOGAS IS USED AS CO² NEUTRAL FUEL TO PRODUCE ELECTRICITY.
MANURE IS TRANSFORMED INTO HIGH-ENERGY SOIL.
ENERGY IN HOUSEHOLD E IS THE SAME AS IN WOOD.
ROOTZONES IN GREENHOUSES CLEAN THE SMOKE AND FEED FLOWERS WITH PURE CO².

THE IDEA OF **TURNING ALL OF DK INTO AN ECONOMICAL AND ECOLOGICAL ECOSYSTE** SEEMS UTOPIAN BECAUSE OF ITS MAGNITUDE. ALL CONCRETE PROPOSALS WILL APPEAR LIKE ABSTRACT PRINCIPLES BECAUSE WE CAN'T GRASP THEM.

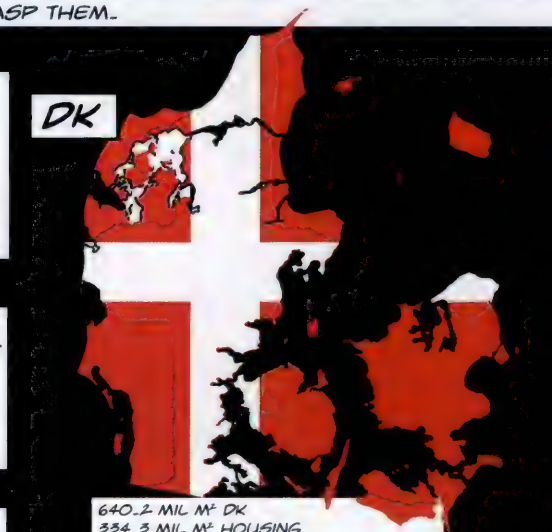
THEREFORE WE HAVE **BOILED THE COMPONENTS OF DK DOWN TO THE SIZE OF AN ARCHITECTURAL PROJECT:** ALL OF DENMARK'S DIFFERENT PROGRAMS COMPRESSED PROPORTIONALLY INTO A 100.000M² URBAN BLOCK – LIKE A BIOPSY OF THE DANISH URBAN TISSUE.

AT THIS SCALE, THE CHALLENGE BECOMES AS TANGIBLE AS ANY OTHER COMMISSION – SOLVE THE PROGRAM AND KEEP COUNT OF THE FLOW OF RESOURCES AND ENERGY LIKE WE DO WITH THE SQUARE METERS AND THE CONSTRUCTION COSTS.

ALL WE NEED IS A SITE: EVER SINCE THE NATIONAL ARCHIVE WAS CANCELLED, ØRESTAD NORTH IS MISSING ITS LANDMARK, AND NOUVEL'S CONCERT HALL IS MISSING ITS **NEW NEIGHBOR.**

THE RIGSARKIV SITE COULD BE AN **OBVIOUS TESTING GROUND FOR NEW ECOLOMICAL FORMS OF URBANITY.** THE SITE COULD BE THE TRANSFER HUB BETWEEN ØRESTAD NORTH AND "URBANPARKEN" **CRISS-CROSSED BY SHORTCUTS ALLOWING MAXIMUM CONNECTIVITY.**

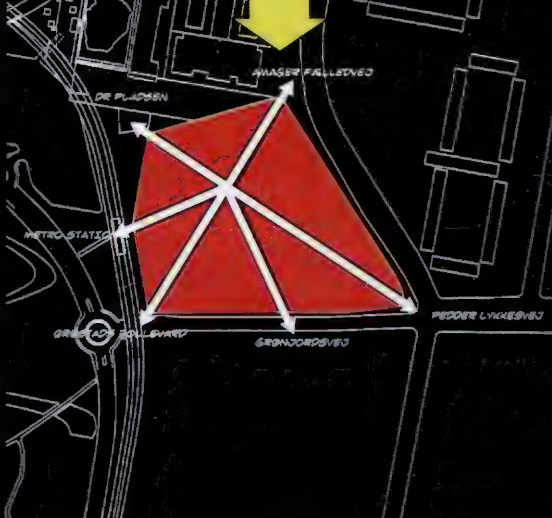




640.2 MIL M² DK
334.3 MIL M² HOUSING
131.5 MIL M² AGRICULTURE
61.1 MIL M² SERVICE
58.8 MIL M² INDUSTRY
40.2 MIL M² INSTITUTIONS & CULTURE
13.9 MIL M² SUMMER HOUSES
2.292.268 CARS

MINI DK

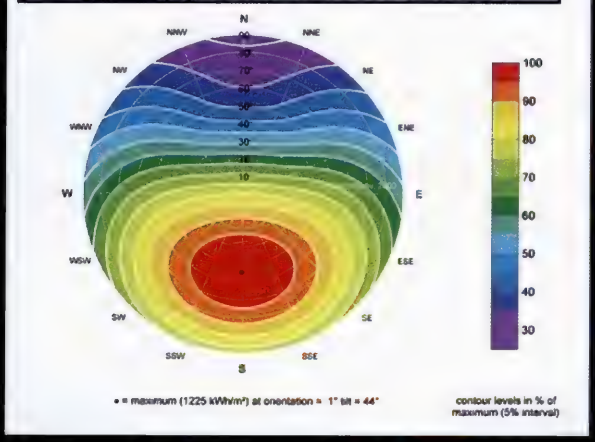
100.000 M² DK
51.000 M² HOUSING
20.000 M² AGRICULTURE
10.000 M² SERVICE
9.000 M² INDUSTRY
7.000 M² INSTITUTIONS & CULTURE
3.000 M² SUMMER HOUSES
348 CARS



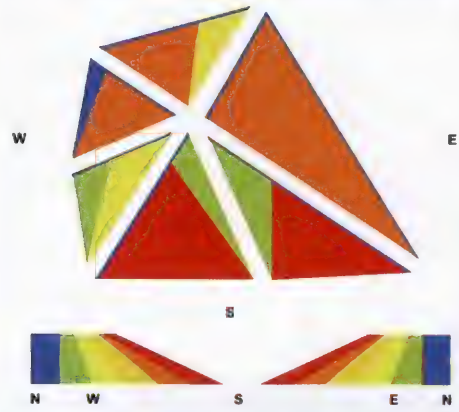

SO NOW THAT ALL THE THEORY AND TECHNOLOGY WAS IN PLACE, WE REALIZED THAT TURNING THEORY INTO PRAXIS, OR TECHNOLOGY INTO FORM, WAS HARDER THAN WE HAD THOUGHT.
WE TRIED VARIOUS MODELS OF PREVIOUS REGIMES:
PHARAOH---
---NUCLEAR---
---MAXIMUM CONTENT WITH MINIMAL ENVELOPE---
---GREENHOUSES ALL OVER.

NOTHING REALLY OBVIOUS EMERGED UNTIL WE DISCOVERED THIS GRAPH FOR HOW TO OPTIMIZE THE INCLINATION OF A FACADE TO MAXIMIZE THE SOLAR GAIN.

TOTAL IRRADIATION IN A YEAR, COPENHAGEN

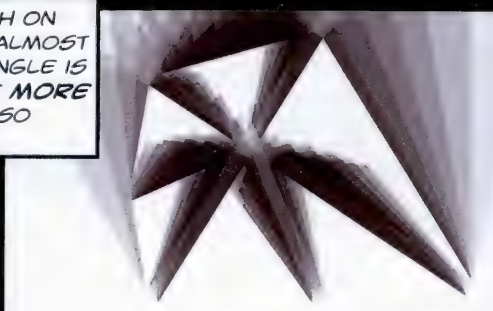


SOLAR-OPTIMIZED FACADE ANGLES



TOWARDS THE SOUTH, THE SUN IS RELATIVELY HIGH ON THE SKY, GIVING A RATHER INCLINED ANGLE OF ALMOST 45 DEGREES – TO THE EAST OR WEST, THE SUN ANGLE IS GRADUALLY LOWER, MAKING THE OPTIMAL FACADE MORE VERTICAL. TO THE NORTH, THERE IS NEVER SUN, SO VERTICAL FACADES MAKE PERFECT SENSE.

APPLIED TO OUR SITE, CRISS-CROSSED BY SHORTCUTS, THE FORMULA PRODUCED A CLUSTER OF TILTING PYRAMIDS OF VARIOUS SIZES – THE OPTIMAL BUILDING ENVELOPE FOR MAXIMUM SOLAR HEAT GAIN !



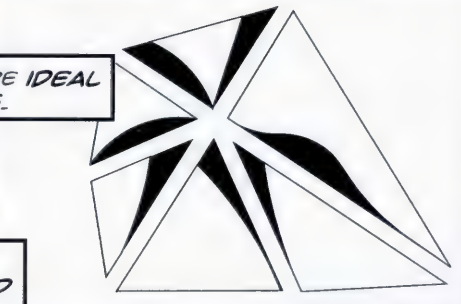
FACADE EXPOSURE: PYRAMIDS CAST SHADOWS ON EACH OTHER

WE MEASURED THE IMPACT OF SUN ON THE RESPECTIVE FACES OF THE PYRAMIDS. OBVIOUSLY THE PYRAMIDS WERE CASTING SHADOWS ON EACH OTHER.

THE PLACES THAT NEVER RECEIVED SHADOW WERE IDEAL FOR INTEGRATION OF SOLAR PANELS AND PV'S.

THE PLACES THAT RECEIVED A MAXIMUM OF 2 HOURS OF SHADOW PER DAY WOULD STILL BE GREAT FOR HOUSING.

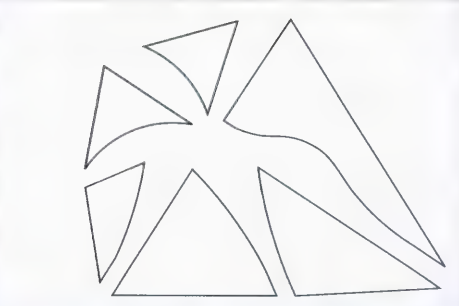
THE AREAS THAT WERE SUBJECT TO MORE THAN 2 HOURS IN THE SHADE WERE SIMPLY ELIMINATED – CREATING AN INTRIGUING HYBRID BETWEEN CRYSTALLINE AND SOFT FORMAL LANGUAGES.



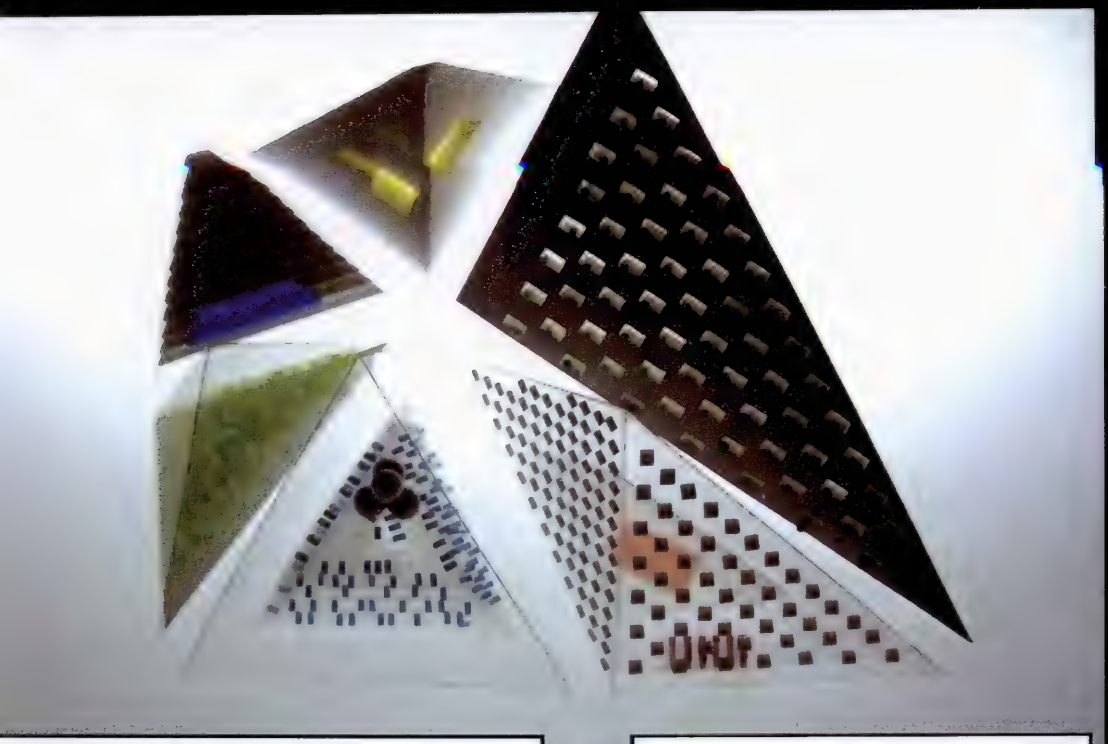
SHADED AREAS

THE HARD ANGLES GENERATED BY THE SUN, THE SOFT CURVES DELINEATED BY THE SHADOWS.





URBAN PLAN



EACH PYRAMID CONTAINS A MIX OF PROGRAMS. SINCE **HOUSING LIKES SUN** ON THE TERRACE AND PASSIVE SOLAR HEATING, THEY OCCUPY THE SUN ORIENTED SLOPES. THE **OFFICES THAT LIKE DAYLIGHT BUT HATE SUNSHINE** DUE TO THE EXCESS HEAT AND GLARE OCCUPY THE VERTICAL NORTH FACADES. **THE CENTRAL SPACES**, WHICH PHARAOH WOULD NORMALLY OCCUPY WITH HIS TOMB, IS **RESERVED FOR PUBLIC PROGRAMS AND PARKING**, WHICH CAN EXPLOIT BIG DEEP INTERIOR SPACES.





VOLUMES



OFFICES



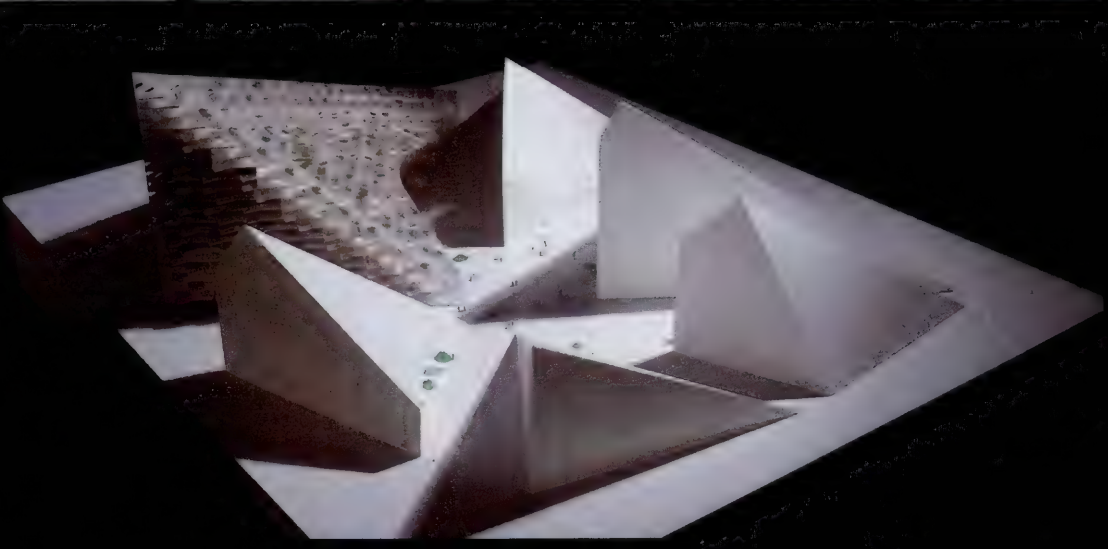
HOUSING



PARKING

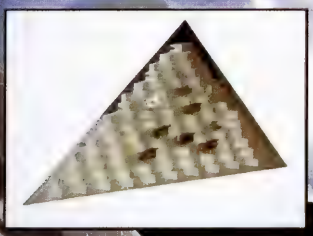


SPORTS & CULTURE

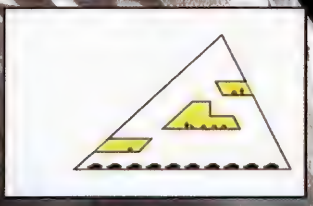


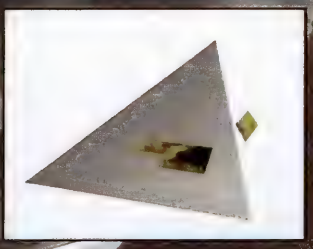
ONE PYRAMID WAS DESIGNED LIKE A STACK OF **OFFICES** AND A PILE OF **RESIDENTIAL ENTITIES WRAPPED AROUND A SPORTS HALL.**





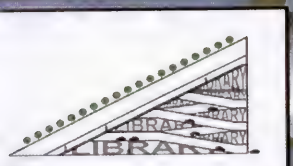
ANOTHER, SIMPLY A SOLID OF WORK AND LIVING SPACES...

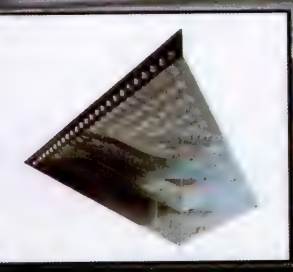




---WITH A **MALL AND FOOD COURT CARVED OUT** OF IT.

THEN THERE WAS THE NEW **CITY LIBRARY AND PARKING GARAGE** COVERED BY A SLOPING ROOF OF TERRACE HOUSES.

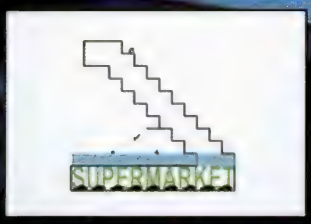


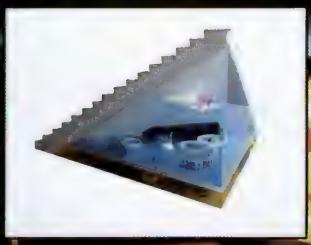


THE LIBRARY WAS CONCEIVED AS A **SINGLE CONTINUOUS SLOPE OF BOOKS AND READING ROOMS**. THE FLOOR SLAB OF THE LIBRARY WAS 3 METERS THICK, LEAVING **SPACE FOR CONTINUOUS PARKING INSIDE**.

THE APARTMENTS ABOVE ALL WOULD HAVE A **SOUTH-FACING TERRACE WITH A TREE GROWING ON IT**. IN THE SUMMER, WHEN SOUTH FACING GLASS FACADES WOULD MAKE YOU FRY, THE **NATURAL SHADE** FROM THE TREE WOULD **PROTECT THE INHABITANTS**. BUT IN THE WINTER, WHEN THE SUN WOULD BE WELCOME, THE **LEAVES WOULD BE GONE** TO LET IT ALL THE WAY IN. **A FORM OF NATURE'S OWN ECO-TECH !**

FINALLY, A **HOTEL WITH A SWIMMING POOL AND SUPERMARKET** – WHERE **REFRIGERATORS AND SWIMMING POOL WOULD BE EACH OTHER'S HEAT EXCHANGE**. THE DIVING POOLS WOULD CONTINUE ALL THE WAY DOWN INTO THE SUPERMARKET, PROVIDING A SOCIAL EXCHANGE BETWEEN THE TWO PROGRAMS.





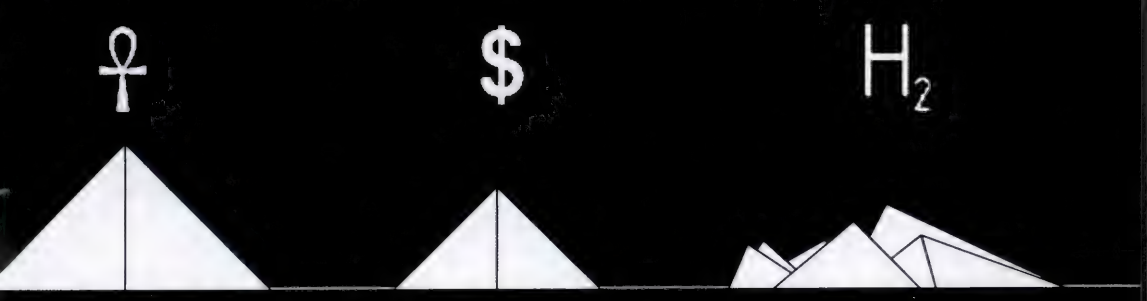
SWIMMING...

...DIVING...

...SHOPPING.

THE **ECOLOMICAL PYRAMIDS** ARE PROOF THAT SUSTAINABILITY ISN'T THE DOMAIN OF TREEHUGGERS OR HIGH-TECH, AND NEITHER IS IT SOME SUSTAINABLE ICING THAT YOU APPLY TO THE USUAL RECIPE. LIKE LOMBORG HAS TAUGHT US, YOU NEED TO PUT A PRICE AND A PRIORITY ON THE ENVIRONMENT SO **YOU CAN START TREATING SUSTAINABILITY SPENDINGS LIKE AN INVESTMENT RATHER THAN AN EXPENSE !**

E **CORBUSIER** DESIGNED BUILDINGS LIKE MACHINES FOR LIVING,
ND IT TRIGGERED A WHOLE NEW AND LIBERATING AESTHETIC:
ESPRIT NOUVEAU ! ECOLOMICAL DESIGN TEACHES US
O DESIGN BUILDINGS LIKE ECOSYSTEMS FOR LIVING,
RCHESTRATING THE FLOW OF WATER, HEAT AND ENERGY,
NANCIAL AND HUMAN RESOURCES THROUGH THE BUILDING.

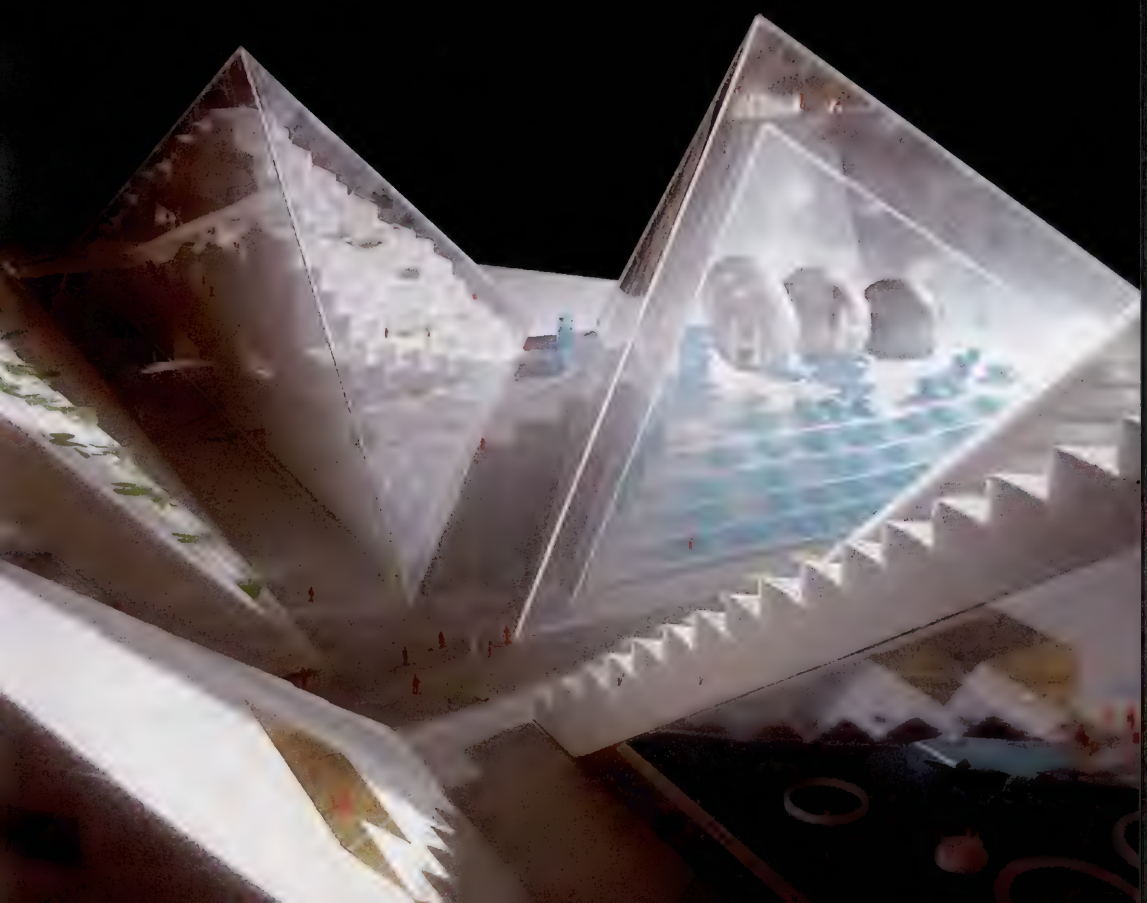


O BC
CHEOPS PYRAMID, EGYPT

1993
LUXOR HOTEL, LAS VEGAS

2004
LITTLE DENMARK, CPH

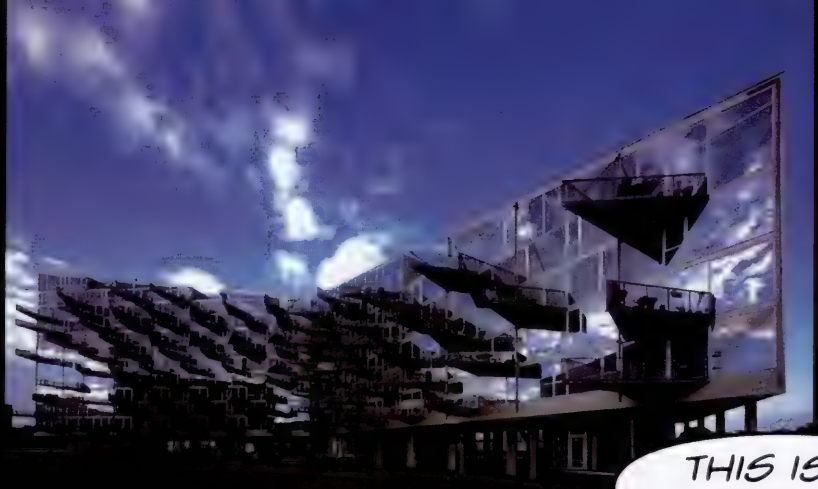
THE **AZTECS AND PHARAOHS** DESIGNED PYRAMIDS IN WORSHIP OF THE SUN. 3000 YEARS LATER, ATTENTION TO THE POWER OF THE SUN LED US TO **REINVENT THE DESIGN IN THE NAME OF ECOLOMY.**



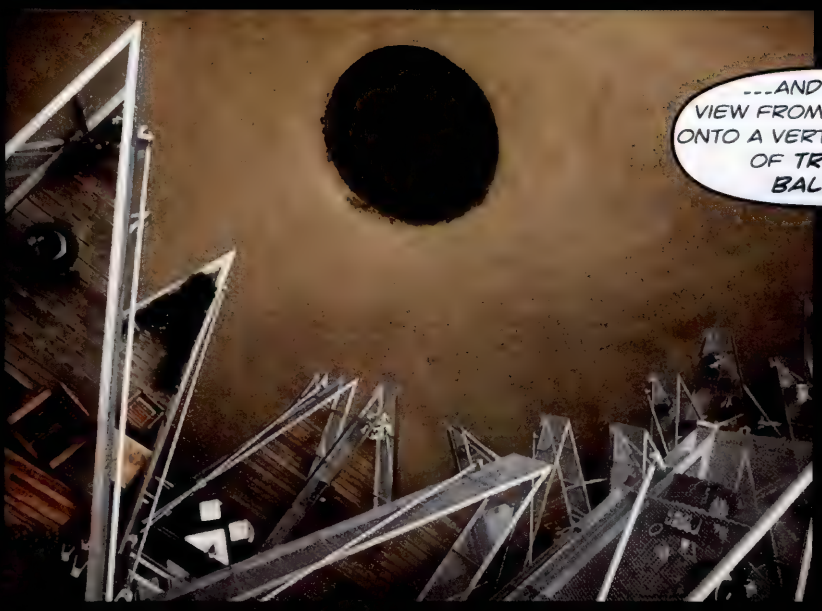

THE VM HOUSES
VM

URBAN TETRIS




THIS IS MY HOUSE---


--- THIS IS MY APARTMENT---


---AND THIS IS THE VIEW FROM MY APARTMENT ONTO A VERTICAL LANDSCAPE OF TRIANGULAR BALCONIES.


MY APARTMENT IS AT THE TOP OF THE VM HOUSES, WHICH ARE SHAPED LIKE A V AND AN M WHEN SEEN FROM GOOGLE EARTH. VM IS THE FIRST RESIDENTIAL PROJECT BUILT IN THE NEW DISTRICT OF COPENHAGEN KNOWN AS ØRESTAD.
ROOFTOP OF VM


THE MASTER PLAN, DEVELOPED THROUGH AN INTERNATIONAL COMPETITION AND 10 YEARS OF REFINEMENT, DICTATES A CITY CONSISTING LARGELY OF SQUARE PERIMETER BLOCKS, THE GENERIC INGREDIENT IN 90% OF COPENHAGEN'S URBAN TISSUE. WE DECIDED TO SQUEEZE AS MANY QUALITIES OUT OF THE PERIMETER BLOCK, BY GOING TO THE LIMIT OF THE URBAN RULES, WITHOUT ACTUALLY BREAKING THE LAW.
VM

THROUGH A SERIES OF TRANSFORMATIONS, THE BLOCK IS **OPENED UP** AND **TWISTED** AND **TURNED** TO ENSURE **MAXIMUM VIEWS** OF THE SURROUNDING LANDSCAPES AND SUBURBS, AS WELL AS **ELIMINATING THE VIS-A-VIS** BETWEEN THE BLOCKS.



THE BLOCK RISES TO **12 FLOORS** TOWARDS THE NEW TOWN IN THE WEST, AND KNEELS DOWN TO **FOUR FLOORS** TOWARDS THE EXISTING SUBURB IN THE EAST.

THE **V-HOUSE** IS CONCEIVED AS **BALCONY CONDOS**...

M-HOUSE AS
TÉ D'HABITATION
RSION 2.0.

THE CORRIDORS PENETRATE THE URBAN BLOCK ALMOST LIKE **BULLET HOLES** ENTERING AND EXITING FROM OPPOSITE ENDS. THESE OPENINGS TRANSFORM THE CIRCULATION INTO **ATTRACTIVE SOCIAL SPACES.**

BUT WHERE LE CORBUSIER DESIGNED NARROW FLATS SURROUNDING HUNDREDS OF METERS OF DEAD END CORRIDORS, THE ZIGZAGGING OF THE M HOUSE ENSURES THAT **ALL CORRIDORS** HAVE **VIEWS** AND **DAYLIGHT** IN **BOTH DIRECTIONS.**

A HOUSE IS A **MACHINE FOR LIVING.**


SINCE THIS IS THE FIRST BUILDING IN A GHOST TOWN YET TO COME, WE ASKED OURSELVES **WHAT WILL MAKE PEOPLE GO HERE ?** EVERYBODY WE KNOW WHO HAS JUST PURCHASED A FLAT HAS SPENT THE FIRST MONTHS KNOCKING DOWN WALLS TO JOIN SPACES. WE DECIDED **TO MAKE NO WALLS**, JUST ONE ROOM APARTMENTS.

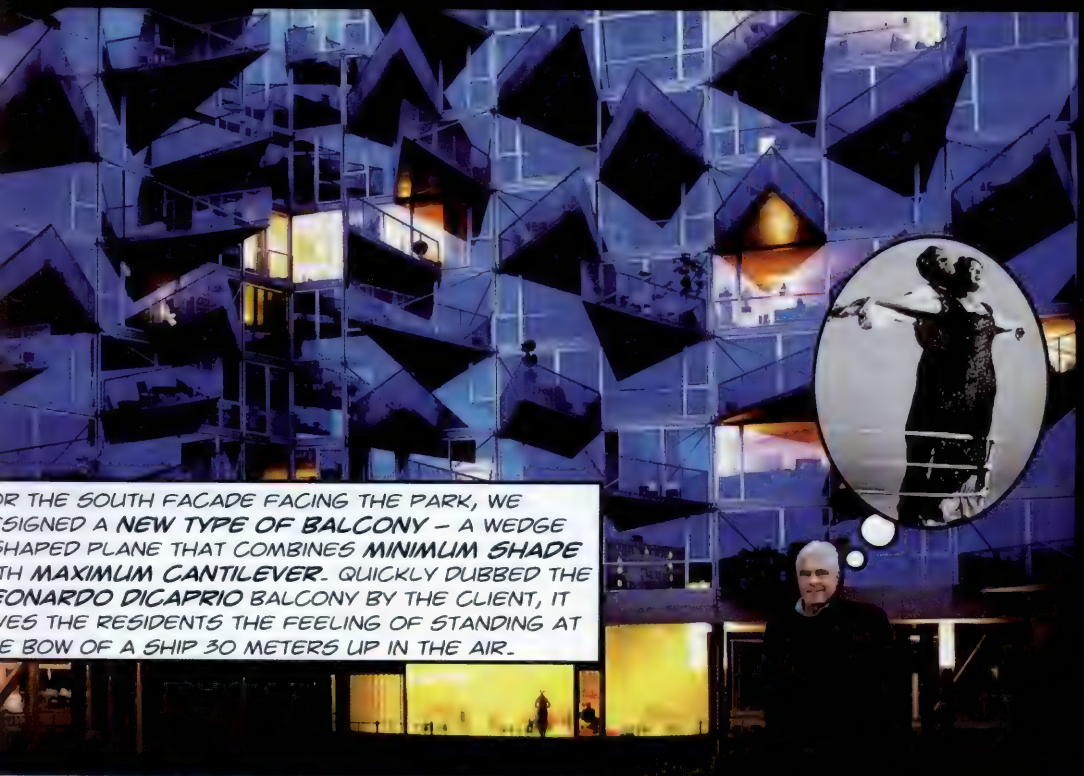



MOST FLATS ARE... WELL... FLAT ! WE DECIDED TO CREATE **DUPLEXES** AND **TRIPLEXES**.

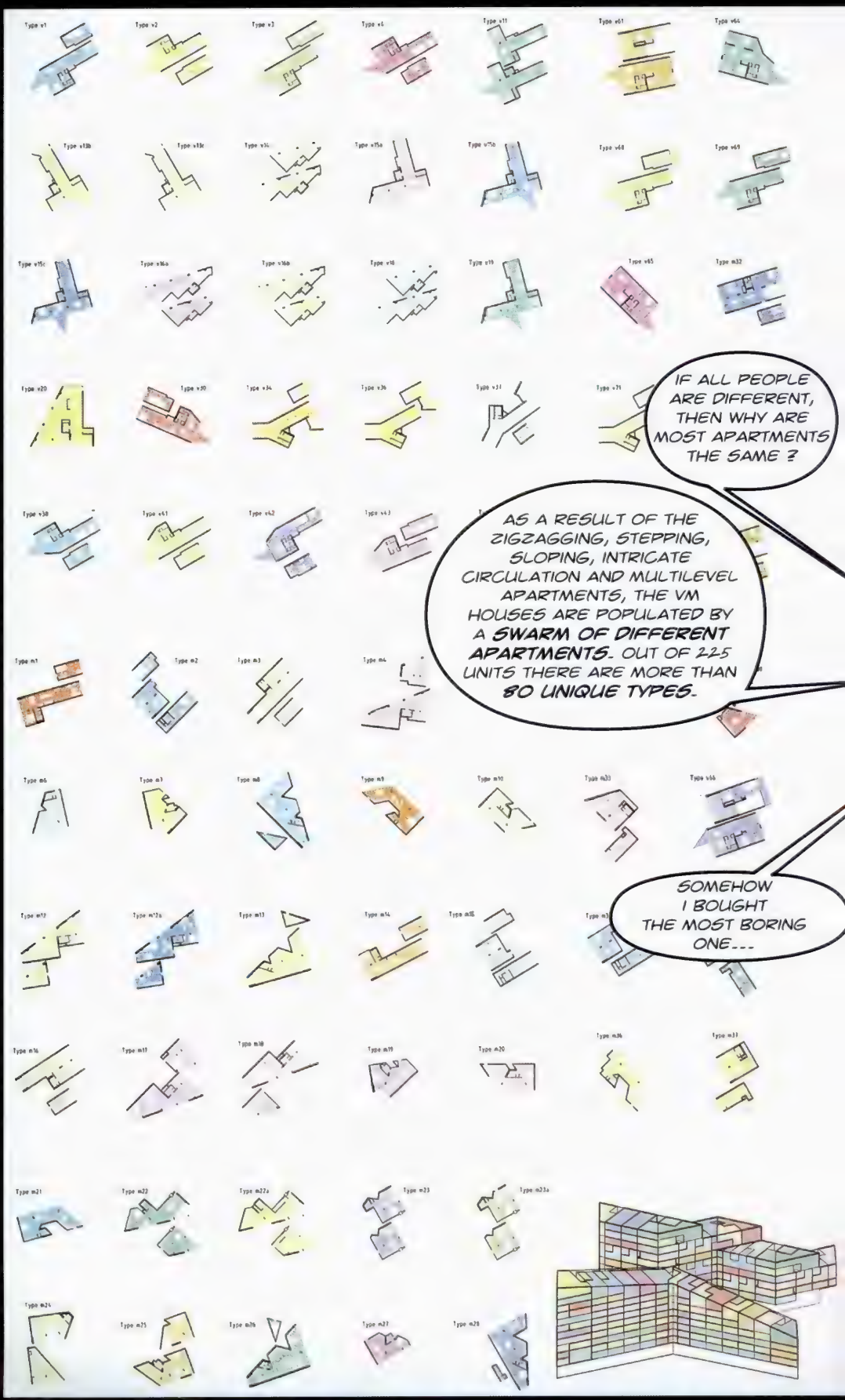

MEOWWW !


MOST APARTMENTS HAVE LITTLE WINDOWS AND NO VIEWS. WE OPENED THE FLATS WITH **GLASS**...


...FROM CEILING TO FLOOR.


OR THE SOUTH FACADE FACING THE PARK, WE
SIGNED A NEW TYPE OF BALCONY – A WEDGE
SHAPED PLANE THAT COMBINES MINIMUM SHADE
TH MAXIMUM CANTILEVER. QUICKLY DUBBED THE
ONARDO DICAPRIO BALCONY BY THE CLIENT, IT
VES THE RESIDENTS THE FEELING OF STANDING AT
E BOW OF A SHIP 30 METERS UP IN THE AIR.


BUT MORE IMPORTANTLY,
SINCE THE PEOPLE LIVING HERE ARE THE PIONEERS OF A NEW TOWN, SURROUNDED BY CONSTRUCTION SITES AND TUMBLEWEED, LIVING ON THE 10TH FLOOR COULD GET LONELY. BUT ON A WARM SUMMER AFTERNOON, THE WALL OF BALCONIES FORM A VERTICAL BACKYARD COMMUNITY, CREATING CONNECTIONS TO NEIGHBOURS IN A VERTICAL RADIUS OF 10 METERS.


IF ALL PEOPLE ARE DIFFERENT, THEN WHY ARE MOST APARTMENTS THE SAME ?
AS A RESULT OF THE ZIGZAGGING, STEPPING, SLOPING, INTRICATE CIRCULATION AND MULTILEVEL APARTMENTS, THE VM HOUSES ARE POPULATED BY A SWARM OF DIFFERENT APARTMENTS. OUT OF 225 UNITS THERE ARE MORE THAN 80 UNIQUE TYPES.
SOMEHOW I BOUGHT THE MOST BORING ONE---


THE MANY MULTILEVEL APARTMENT TYPES INTERLOCK IN **COMPLEX COMPOSITIONS** ON THE FACADE, TRANSFORMING THE EXTERIOR OF THE VM HOUSES INTO A **THREE-DIMENSIONAL GAME OF TETRIS.**
BECAUSE OF THE VERY THREE-DIMENSIONAL COMPOSITION OF APARTMENTS, WE OPTED FOR A VERY SOBER SCANDINAVIAN PALETTE OF MATERIALS: **WOOD, GLASS, ALUMINIUM.**

BUT AS THE BUILDING WAS REACHING COMPLETION, IT BECAME EVIDENT THAT THE TWO MAIN ENTRANCES NEEDED A **FACELIFT**. COMING HOME TO A WINDOWLESS 80 M² LARGE BLANK WALL OF ALUMINIUM WAS SIMPLY GOING TO BE **TOO COLD**.

HAVING JUST RETURNED FROM A TRIP TO BRASILIA WHERE **COOL MODERNISM** IS COMBINED WITH **COLOURFUL CERAMICS**, I PROPOSED TO OUR CLIENT THE IDEA OF MAKING AN INTEGRATED ARTWORK. HIS RESPONSE WAS "**I'M A DEVELOPER, NOT A GALLERIST – SO GO WITH ALUMINIUM.**"

---A FEW DAYS LATER I HAD DINNER AT ALBERTO K – THE RESTAURANT AT THE TOP OF **ARNE JACOBSEN'S HOTEL ROYAL**, AND I NOTICED A PAINTING ON THE WALL. I ASKED THE WAITER WHO IT WAS.

IT IS A PORTRAIT OF **ALBERTO K** – THE DIRECTOR OF THE HOTEL AT THE TIME OF CONSTRUCTION. IT'S PAINTED BY **ARNE JACOBSEN** HIMSELF !

SO I TOLD OUR CLIENTS – PER HØPFNER AND AXEL FREDERIKSEN – THAT IT WAS A DANISH **MODERNIST TRADITION** FOR ARCHITECTS TO PAY TRIBUTE TO THEIR CLIENTS WITH A PORTRAIT. BUT SINCE I'M NOT AN ARTIST, AND OUR CANVAS WAS MUCH BIGGER, WE ENDED UP USING **10X10 CM BATHROOM TILES** IN **10 DIFFERENT STANDARD COLOURS** TO CREATE THUMBNAIL RESOLUTION PORTRAITS OF **OUR HANDSOME CLIENTS**. AND SUDDENLY THERE WAS MONEY IN THE BUDGET FOR THE ARTWORK !



Nyt makkerpar bygger i Ørestad

WITH THIS IDEA WE LITERALLY TURNED **ASS-KISSING** INTO **AN ARTFORM !**

HIS IS THE ENTRANCE TO HE KINDERGARTEN. ONE ORNING, I HEARD A KID SK HIS MOM WHO WAS ON HE PORTRAIT. SHE REPLIED **THAT'S ELVIS**" – SO NOW E HAS ALSO BEEN SPOTTED ØRESTAD !

57C

PRÆMIERET AF KØBENHAVNS KOMMUNE 2006

WHEN THE CITY OF COPENHAGEN AWARDED VM THE **BEST BUILDING OF THE YEAR**, WE DECIDED TO INSERT THE 10X10 CM BRASS PLATE INTO THE PORTRAIT LIKE A **GOLD TOOTH IN PER HØPFNER'S SMILE** !

F YOU PLAY THE DANISH ERSION OF **MONOPOLY**, OU CAN NOW BUY THE VM OUSES FOR 1,4 MILLION KR **WHICH MAKES IT THE CHEAPEST PROPERTY IN HE GAME** !

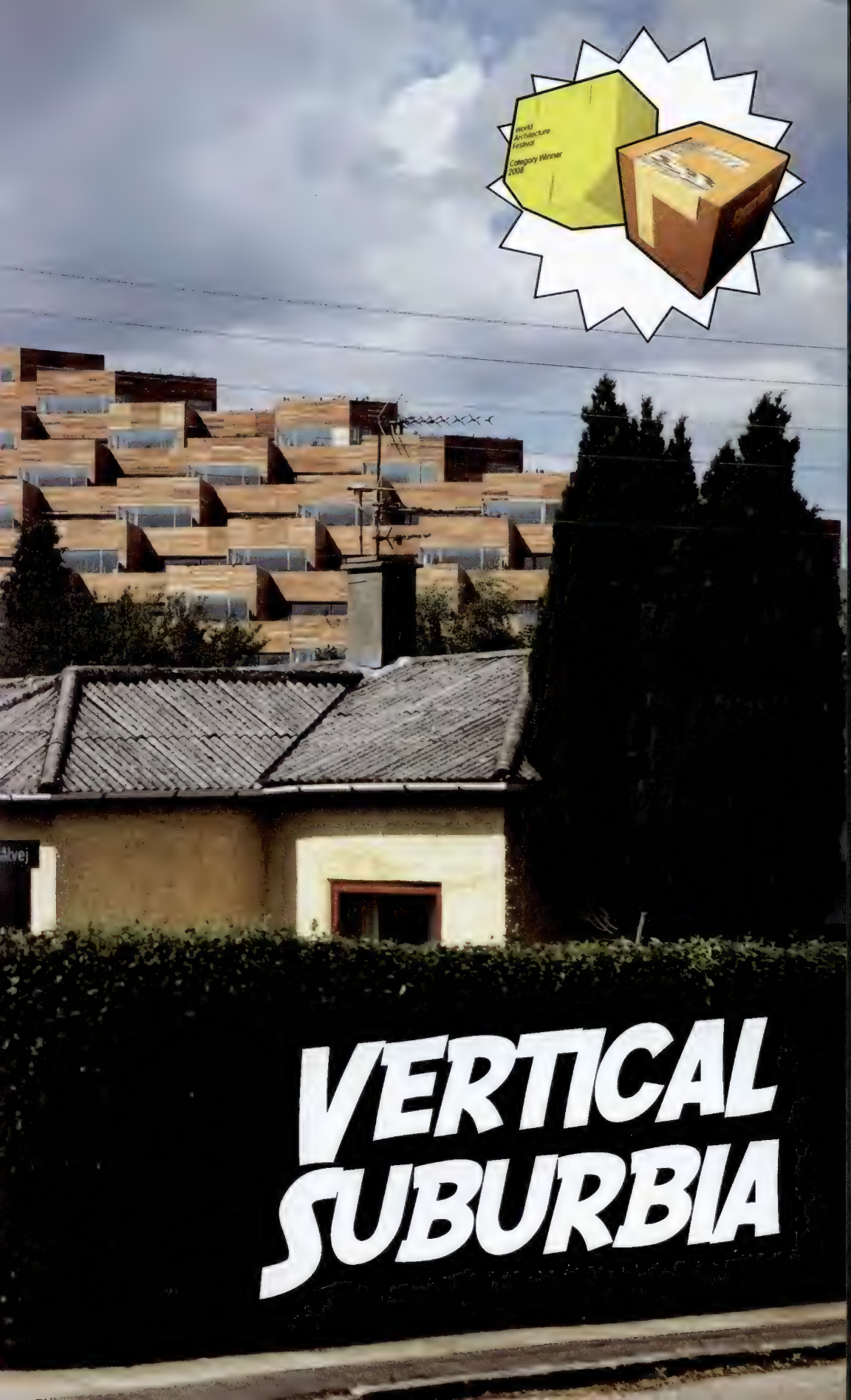
EJENDOMSKORT

LEJE - KUN FOR EJENDOMSGRUNDEN

	kr.
	100K
	500K
	1,5M
	4,5M
	6,25M
	7,5M

1M kr. hver
4 lejligheder
700K kr.


DENMARK IS FLAT AS A PANCAKE. IF YOU WANT TO LIVE ON A MOUNTAIN, YOU GOTTA DO IT YOURSELF !
THE MOUNTAIN
MTN


World Architecture Festival
Category Winner 2008
VERTICAL SUBURBIA

THIS USED TO BE THE VIEW FROM MY APARTMENT...

...AND IT USED TO BE THE SITE OF MY **THESIS PROJECT** AT THE ROYAL DANISH ACADEMY OF FINE ARTS.

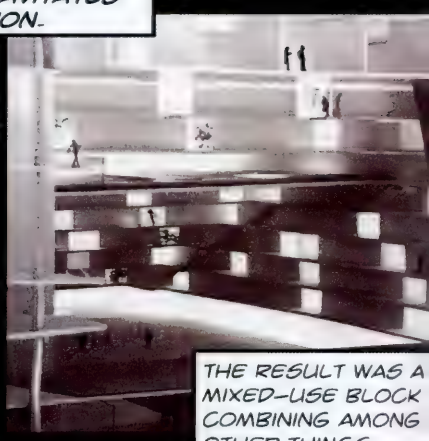
IN 1999 ØRESTAD HAD ALREADY BEEN PLANNED, BUT NOTHING HAD YET MATERIALISED. IT WAS EASY TO SEE FROM THE SKETCHES THAT IT WOULD BE A **BORING MASTER PLAN POPULATED BY SQUARE BLOCKS.**

I WANTED TO FIND A WAY TO ESCAPE THE STRAIGHTJACKET OF A **COURTYARD INCARCERATED BY A WALL OF PROGRAM**, WHERE EVERY PROGRAM REGARDLESS OF SCALE OR ACTIVITY WOULD BE **WEDGED INTO THE SAME MOULD.**

THE POLITICAL VISION FOR ØRESTAD WAS TO CREATE AN INTEGRATED CITY, WHERE **LIVING** AND **WORKING**, **PUBLIC** AND **COMMERCIAL**, WOULD BE **MIXED FREELY.** I THOUGHT PERHAPS THIS IDEA OF INTEGRATION COULD BE A WAY TO ESCAPE THE UNIFORMITY OF THE MASTER PLAN. I DECIDED TO DESIGN AN **ØRESTAD BIOPSY**: LIKE A TISSUE SAMPLE, THE PROJECT WOULD CONTAIN THE SAME PROGRAMMATIC MIX AS THE CITY ITSELF.

FUNCTIONALISM STILL RULES IN SCANDINAVIA, SO **DIFFERENT PROGRAMS** ARE BELIEVED TO HAVE DIFFERENT NEEDS, AND ARE SEPARATED INTO TAILORED STRUCTURES. BUT EXACTLY BECAUSE OF THEIR DIFFERENCE, THEY CAN FORM A SORT OF **ARCHITECTURAL SYMBIOSIS WHERE EACH PROGRAM GRAVITATES TOWARDS ITS IDEAL LOCATION.**

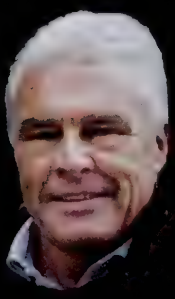




THE RESULT WAS A MIXED-USE BLOCK COMBINING AMONG OTHER THINGS **HOUSING** AND A **SPORTS HALL.** THE HOUSING WAS TRANSFORMED INTO **A MOUNTAIN OF TERRACE HOUSES** AND THE SPORTS HALL WAS EXCAVATED FROM THE MASSIF OF APARTMENTS TO CREATE **A KIND OF SPORTS CAVE ENVELOPED IN LIVING UNITS.**



MANAGED TO GRADUATE WITH THE PROJECT. BUT DESPITE AGGRESSIVE TEMPTS TO GET DEVELOPERS TO BUILD IT, THE PROJECT ENDED UP IN THE **OTTOM DRAWER**. THERE IT RESTED FOR 6 YEARS IN SILENCE, UNTIL ONE Y WHEN OUR VM CLIENT PER HØPFNER ACQUIRED THE VERY SAME SITE !

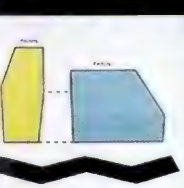


HELLO BJARKE ! IT'S ME AGAIN !

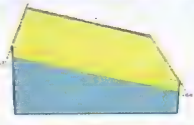
HEN ASKED TO DESIGN A NEW PROJECT NEXT TO THE JUST-OMPLETED VM HOUSES – FOR THE SAME CLIENT, OF THE AME SIZE AND ON THE SAME STREET – WE DECIDED TO ONCEIVE IT AS AN **EVIL TWIN** AND EXPLORE NEW TERRITORY.

I WANT TWO SEPARATE BUILDINGS: A 10.000M² **CONDOMINIUM** NEXT TO A 20.000M² **PARKING STRUCTURE**

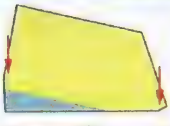
PROGRAMMATIC SYMBIOSIS STRIKES AGAIN !

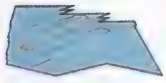


RATHER THAN ERECTING **A STANDARD APARTMENT SLAB** NEXT TO **A BORING PARKING BLOCK**...

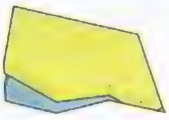


...WE DECIDED TO TURN THE PARKING INTO **A PODIUM FOR LIVING**.

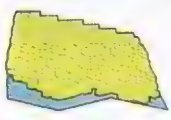




THE PARKING STRUCTURE IS SLOPING UPWARDS IN A **SERPENTINE ZIGZAG** FROM SOUTH TO NORTH.



THE HOUSING IS **SMEARED** IN AN EVEN LAYER OVER THE TOP...

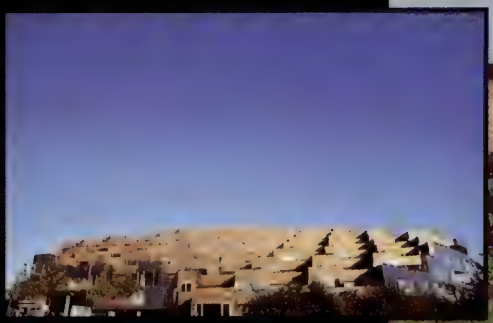


...SO THE APARTMENTS ARE TRANSFORMED INTO COURTYARD HOUSES WITH BIG GARDENS AND GENEROUS VIEWS.



IT'S LIKE THE **NEIGHBOURING SUBURB** IS CROSSING THE CANAL AND **OVERFLOWING THE PARKING BLOCK** ALL THE WAY FROM THE GROUND...

...TO THE 11TH FLOOR.



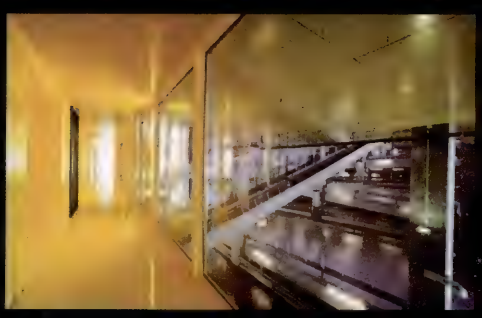
THE SOUTH SIDE OF THE BUILDING IS A **STEPPED HILLSIDE OF PRIVATE BACKYARDS.**

THE TERRACE HOUSES ARE BASED ON JØRN UTZON'S L-SHAPED COURTYARD TYPOLOGY, AND COMBINE ALL THE **SPLENDOURS OF A SUBURBAN LIFESTYLE...**




A HOUSE WITH A LARGE GARDEN---
WITH URBAN DENSITY---
AND A PENTHOUSE VIEW.


A SLOPING ELEVATOR (DENMARK'S FIRST) GIVES ACCESS TO THE HOUSES FROM UNDERNEATH.
WHILE THE SOUTH FACADE IS A CASCADE OF BARBEQUES AND DECK CHAIRS, THE NORTH FACADE, FACING THE CITY, IS A DAZZLING OPEN PARKING STRUCTURE.









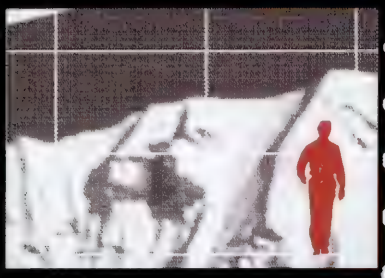


E NATURALLY VENTILATED PARKING REQUIRES
PERFORATED FACADE TO ALLOW AIR TO
SS WHILE KEEPING RAIN AND SNOW OUT.



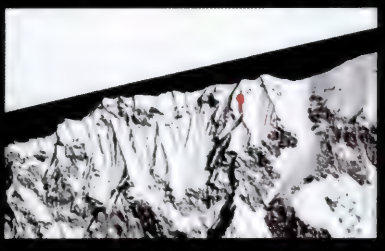


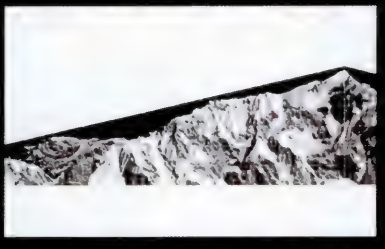
WE WERE LUCKY: THE FACTORY PRODUCING THE PERFORATED FACADE ELEMENTS HAD JUST BOUGHT A NEW MACHINE THAT COULD PUNCH HOLES IN **SIX DIFFERENT SIZES** (5 TO 30 MM) BASED ON THE INPUT OF A RASTERIZED IMAGE.

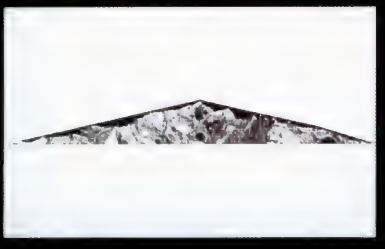




SINCE WE HAVE ALWAYS REFERRED TO THE PROJECT OF A MOUNTAIN, WE CHOSE AN IMAGE OF THE **MOUNT EVEREST MASSIF**...

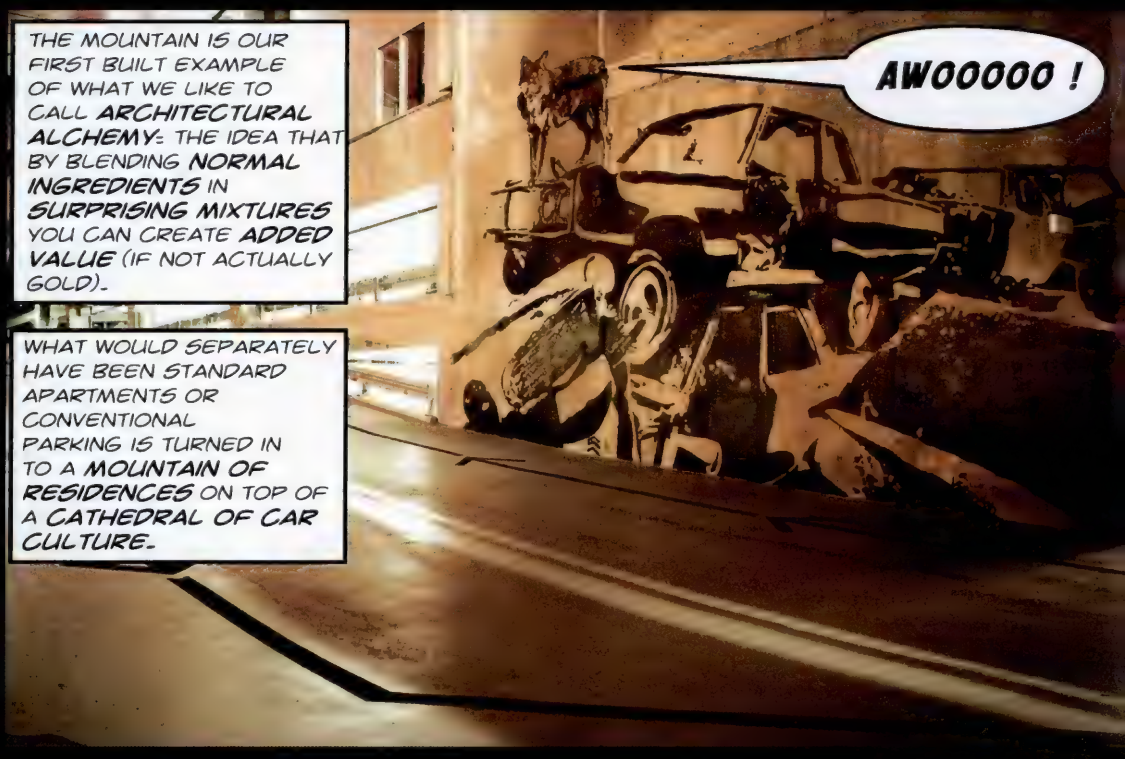


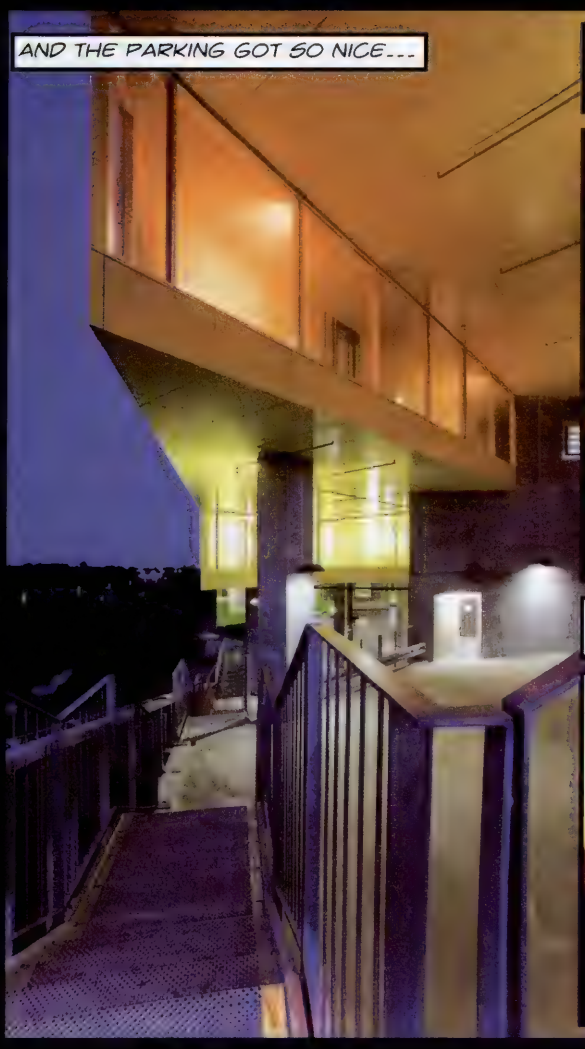




... TO BECOME THE **WORLD'S LARGEST BLACK AND WHITE IMAGE**.


FROM WITHIN, AN ORGANIC PATTERN.
FROM OUTSIDE, A RAZOR SHARP IMAGE OF THE HIMALAYAS.
I LIKE THIS AGE OF THE WORKERS COMING OUT OF THE MINE !


THE MOUNTAIN IS OUR FIRST BUILT EXAMPLE OF WHAT WE LIKE TO CALL **ARCHITECTURAL ALCHEMY**: THE IDEA THAT BY BLENDING **NORMAL INGREDIENTS** IN **SURPRISING MIXTURES** YOU CAN CREATE **ADDED VALUE** (IF NOT ACTUALLY GOLD).
WHAT WOULD SEPARATELY HAVE BEEN STANDARD APARTMENTS OR CONVENTIONAL PARKING IS TURNED IN TO A **MOUNTAIN OF RESIDENCES** ON TOP OF A **CATHEDRAL OF CAR CULTURE**.
AWOOOOO !


AND THE PARKING GOT SO NICE...


...THAT THE ANNUAL ELECTRONIC MUSIC FESTIVAL IN COPENHAGEN, **DISTORTION**, CHOSE TO HAVE THEIR CLOSING CONCERT HERE.
THIS IS WHAT IT LOOKS LIKE WHEN THE SUN RISES AT 6 O'CLOCK UNDER THE MOUNTAIN.
WHERE THE HELL ARE MY SUNGLASSES ?



DANISH POET SØREN ULRIK THOMSEN WROTE AN ESSAY CALLED **"COPENHAGEN THE SUBURBAN NEIGHBOURHOOD IN UPRIGHT POSITION"** AS A CRITICISM OF THE GENTRIFICATION AND SUBURBANISATION OF THE INNER CITY.

THE MOUNTAIN IS A **LITERAL EMBODIMENT OF THE UNINTENDED POTENTIAL OF THAT METAPHOR.**



8-HOUSE AND LITTLE TOWER

8 8


INFINITY
LOOP

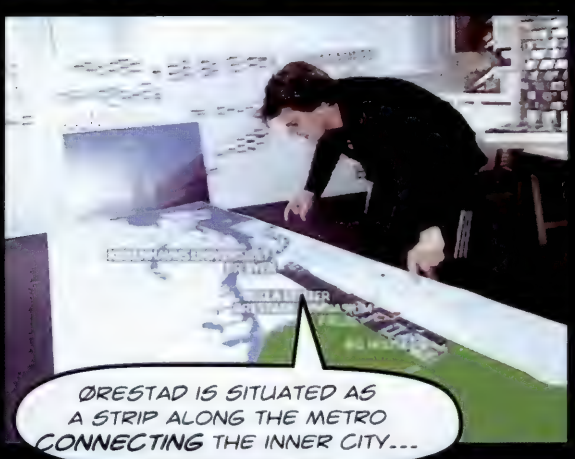

COPENHAGEN'S NEWEST NEIGHBORHOOD, ØRESTAD, IS CONSIDERED TO BE A MODERN VERSION OF FREDERIKSSTADEN.
FREDERIKSSTADEN
A BRAND NEW CITY, ERECTED IN A BARE FIELD.
WHERE NOTHING EXISTS, EVERYTHING IS POSSIBLE


RECENTLY WE WERE COMMISSIONED TO DESIGN A HOUSE – OR RATHER TWO NEW HOUSES – A BIG BLOCK...

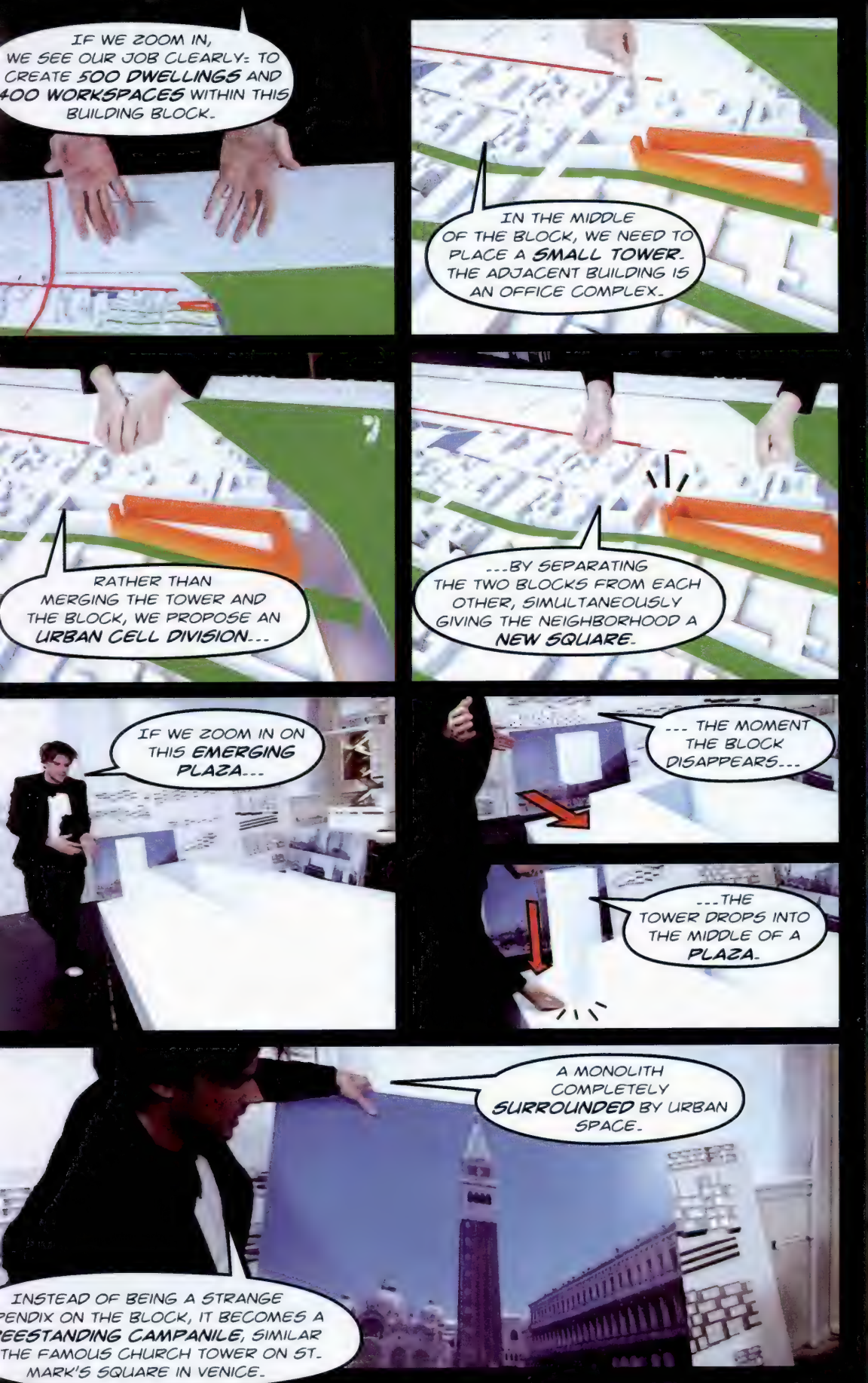

... AND A LITTLE TOWER.


THIS IS AMAGER COMMON, AN ENORMOUS GREEN AREA IN THE MIDDLE OF COPENHAGEN TWICE THE SIZE OF DYREHAVEN.


...AND HERE IS COPENHAGEN HARBOUR, STRETCHING FROM KONGELUNDEN ALL THE WAY THROUGH THE CITY TO NORDHAVNEN.


ØRESTAD IS SITUATED AS A STRIP ALONG THE METRO CONNECTING THE INNER CITY...

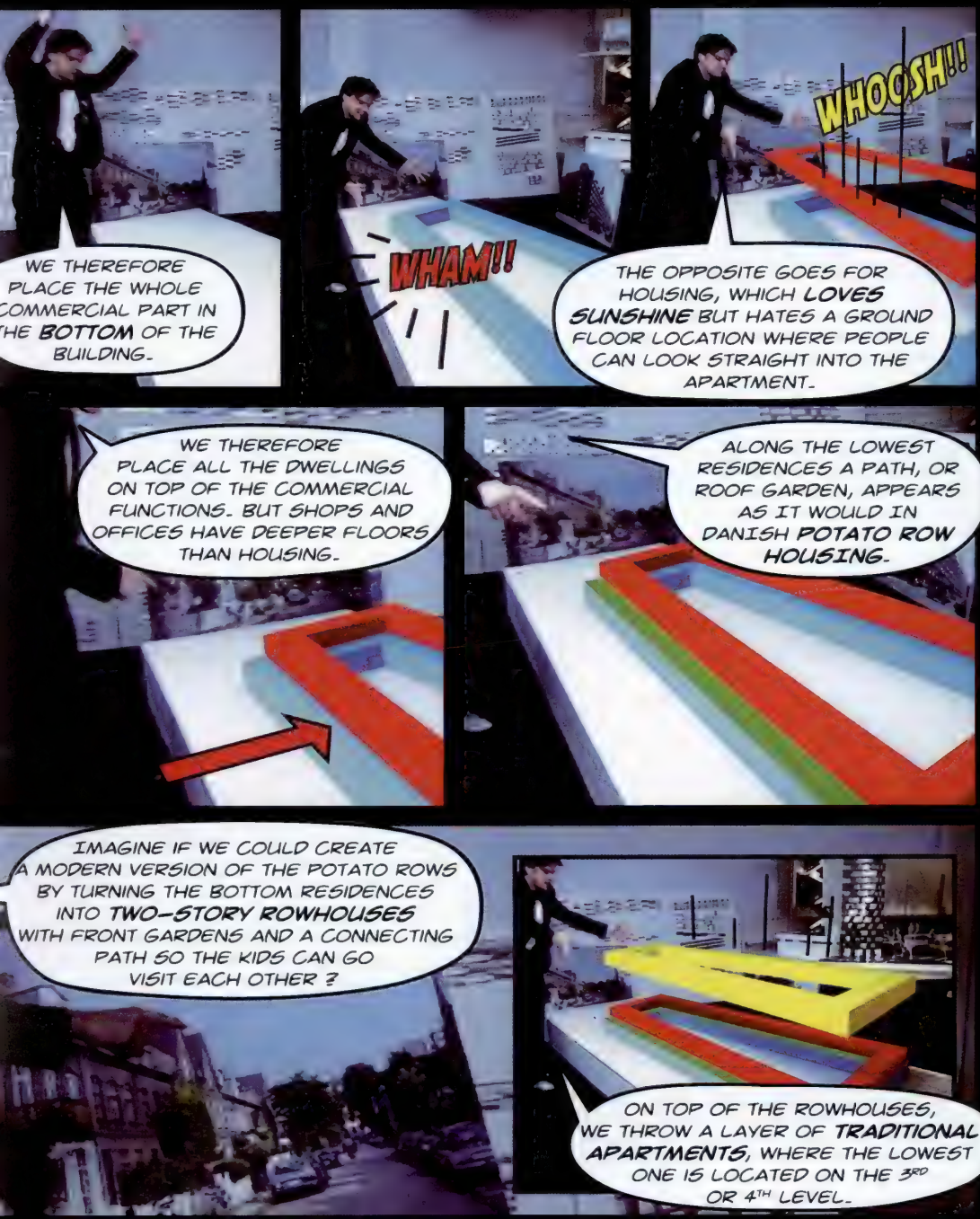

...TO AMAGER COMMON.

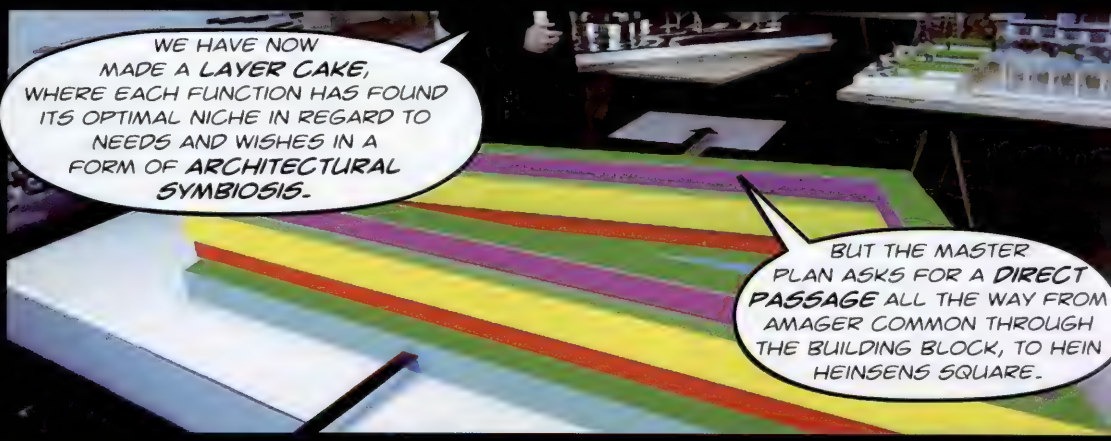

IF WE ZOOM IN, WE SEE OUR JOB CLEARLY: TO CREATE 500 DWELLINGS AND 400 WORKSPACES WITHIN THIS BUILDING BLOCK.
IN THE MIDDLE OF THE BLOCK, WE NEED TO PLACE A SMALL TOWER. THE ADJACENT BUILDING IS AN OFFICE COMPLEX.
RATHER THAN MERGING THE TOWER AND THE BLOCK, WE PROPOSE AN URBAN CELL DIVISION...
...BY SEPARATING THE TWO BLOCKS FROM EACH OTHER, SIMULTANEOUSLY GIVING THE NEIGHBORHOOD A NEW SQUARE.
IF WE ZOOM IN ON THIS EMERGING PLAZA...
... THE MOMENT THE BLOCK DISAPPEARS...
...THE TOWER DROPS INTO THE MIDDLE OF A PLAZA.
A MONOLITH COMPLETELY SURROUNDED BY URBAN SPACE.
INSTEAD OF BEING A STRANGE PENDIX ON THE BLOCK, IT BECOMES A REESTANDING CAMPANILE, SIMILAR THE FAMOUS CHURCH TOWER ON ST. MARK'S SQUARE IN VENICE.


BEING A COPENHAGEN TOWER DEFINED BY THE CITY'S TRADITIONAL SPIRES, THIS SHOULD NOT BE A GIANT SKYSCRAPER BUT A TALL, SLENDER TOWER.
THE FOOTPRINT IS ONLY 160 SQUARE METE – EQUIVALENT T A TYPICAL SINGL FAMILY HOUSE BUT IN OUR CASE SINGLE FAMILY HOUSE OF 16 FLOORS.
THE PROPORTIONS ARE ALSO FIXED: 10 X 16 METERS, FACING SOUTH.
5m
AT THE TOP OF THE BUILDING, IT WORKS PERFECTLY. THE RESIDENCES HAVE A VIEW OVERLOOKING THE ROOFSCAPE OF OUR BLOCK.
BUT THE LOWER FLOORS LOOK STRAIGHT INTO THE BACK OF THE BLOCK.
SO WE SIMPLY TWIST THE BOTTOM PART, LIKE THIS...
CRUNCH!
AND THE RESIDENCES FACE SOUTHWEST TOWARD THE PLAZA.
ARCHITECTONICALLY, THE RESULT IS A FACETTED TRIANGULAR GABLE MOTIF. HERE IT ACTUALLY REMINDS US OF A TRADITIONAL MERCHANT'S ESTATE – A POINTED GABLE WITH A PITCHED ROOF, IN THIS OTHERWISE MODERN TOWER.
THE RESULT IS A TWISTED TOWER WITH THE SAME FORMAL LANGUAGE AS A CRUSHED MILK CARTON.


T WAS THE LITTLE
ER. NOW TO THE
T 57.000 M² IN THE
BLOCK.
57.000 m2
57.000 m2
? m2
IT'S A BIG HOUSE, VERY BIG. IT'S ACTUALLY SO BIG THAT IT STRADDLES THE BOUNDARY BETWEEN BUILDING AND CITY PLANNING.
AN ENTIRE NEIGHBORHOOD IN ONE GO, AS A SINGLE BUILDING.
ARCHITECTURE IS MOST APPEALING WITH SIMPLE LINES AND CLEAR IDEAS. A CITY, ON THE OTHER HAND, BECOMES ALIVE WHEN IT IS RICH WITH EXPERIENCES AND SURPRISES.
SO THE PARADOXICAL CHALLENGE IS TO SIMULTANEOUSLY CREATE SIMPLICITY AND VARIETY, DIFFERENCE AND COHERENCE – IN OTHER WORDS, TO CREATE A CITY IN THE BUILDING.
TODAY, WHEN CREATING A NEW NEIGHBORHOOD OR A NEW BUILDING WE TRY TO RECREATE THE VARIETY FOUND IN THE HISTORIC CITY. BUT HOW DO YOU DO THIS ?
IN SOME PLACES, ATTEMPTS HAVE BEEN MADE TO CREATE THE APPARENT VARIETY OF NYHAVN'S BUILDINGS BY HAVING ONE ARCHITECT DESIGN ALL THE STRUCTURES AND DIFFERENT ARCHITECTS DESIGN THE FACADES.

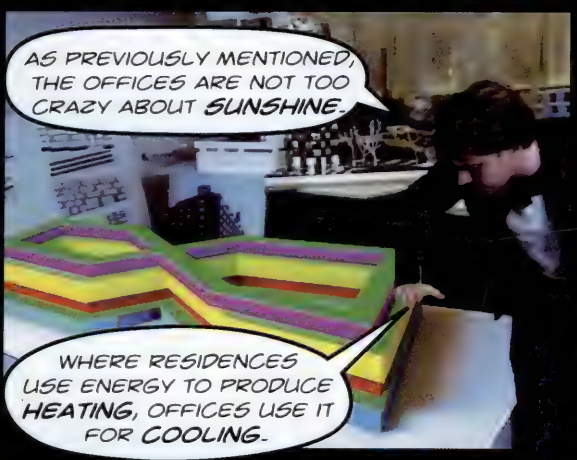

A COSMETIC VARIATION, LIKE A 40 CM DEEP SKIN ON TOP OF A TOTALLY HOMOGENEOUS BUILDING MASS.
WE KNOW THIS FROM THE TOWNS IN COWBOY MOVIES: DIFFERENT FACADES ARE SMACKED ONTO IDENTICAL BARRACKS.
BUT WE'RE NOT INTERESTED IN THIS TYPE OF FAKE DIFFERENCE.
THE DIFFERENCE BETWEEN BUILDING 30 M TO THE LEFT OR RIGHT IS NOT THAT BIG. BUT THERE IS A WORLD OF DIFFERENCE BETWEEN BUILDING 30 M UP AND 30 M DOWN.
ESPECIALLY IF YOU ASK A REAL ESTATE AGENT ! WHAT IF INSTEAD OF SIMULATING DIFFERENT HOUSES NEXT TO EACH OTHER WE STACK DIFFERENT FUNCTIONS, LIKE AN URBAN LAYER CAKE ?
WITH EACH ACTIVITY PLACED ON TOP OF THE NEXT ON TOP OF THE NEXT ON TOP OF THE NEXT...
BAM
FOR EXAMPLE, SHOPS AND OFFICES PREFER DIRECT CONTACT WITH THE CUSTOMERS AT STREET LEVEL AND LARGE INTERCONNECTED FLOORS.
FURTHERMORE, THEY LIKE DAYLIGHT BUT HATE DIRECT SUNLIGHT IN THE EYES OR ON THE COMPUTER SCREEN.

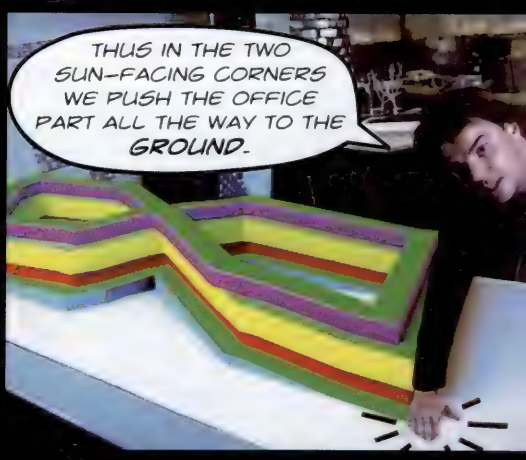

WE THEREFORE PLACE THE WHOLE COMMERCIAL PART IN THE BOTTOM OF THE BUILDING.
WHAM!!
WHOOSH!!
THE OPPOSITE GOES FOR HOUSING, WHICH LOVES SUNSHINE BUT HATES A GROUND FLOOR LOCATION WHERE PEOPLE CAN LOOK STRAIGHT INTO THE APARTMENT.
WE THEREFORE PLACE ALL THE DWELLINGS ON TOP OF THE COMMERCIAL FUNCTIONS. BUT SHOPS AND OFFICES HAVE DEEPER FLOORS THAN HOUSING.
ALONG THE LOWEST RESIDENCES A PATH, OR ROOF GARDEN, APPEARS AS IT WOULD IN DANISH POTATO ROW HOUSING.
IMAGINE IF WE COULD CREATE A MODERN VERSION OF THE POTATO ROWS BY TURNING THE BOTTOM RESIDENCES INTO TWO-STORY ROWHOUSES WITH FRONT GARDENS AND A CONNECTING PATH SO THE KIDS CAN GO VISIT EACH OTHER ?
ON TOP OF THE ROWHOUSES, WE THROW A LAYER OF TRADITIONAL APARTMENTS, WHERE THE LOWEST ONE IS LOCATED ON THE 3RD OR 4TH LEVEL.
CLUNK!!
FINALLY, ON TOP, WE ADD NO FLOORS OF ROOFTOP ROWHOUSES...
...WITH BOTH FRONT GARDENS AND ROOF GARDENS.

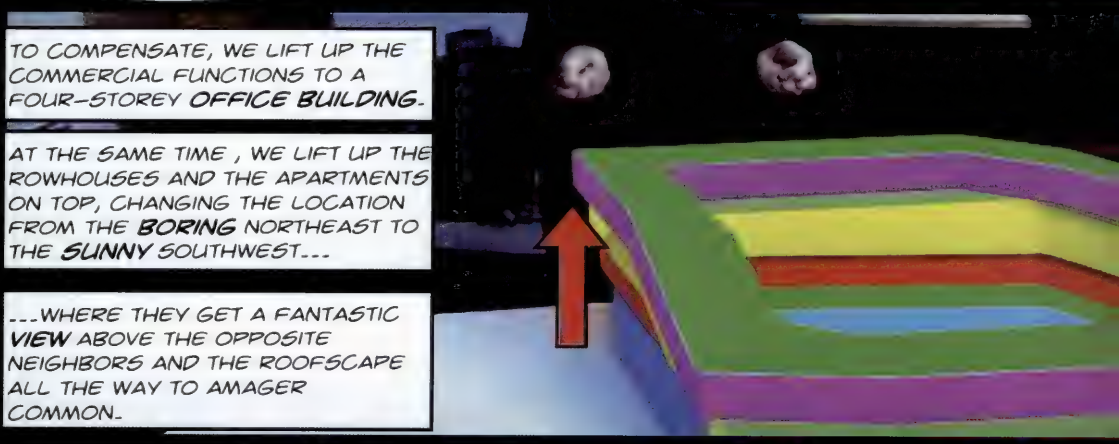

WE HAVE NOW MADE A **LAYER CAKE**, WHERE EACH FUNCTION HAS FOUND ITS OPTIMAL NICHE IN REGARD TO NEEDS AND WISHES IN A FORM OF **ARCHITECTURAL SYMBIOSIS**.
BUT THE MASTER PLAN ASKS FOR A **DIRECT PASSAGE** ALL THE WAY FROM AMAGER COMMON THROUGH THE BUILDING BLOCK, TO HEIN HEINSENS SQUARE.


TO CREATE THIS EAST-WEST PASSAGE, WE **TIE A KNOT** ON THE BUILDING, CONVERTING THE RECTANGULAR BLOCK INTO A **FIGURE 8**...

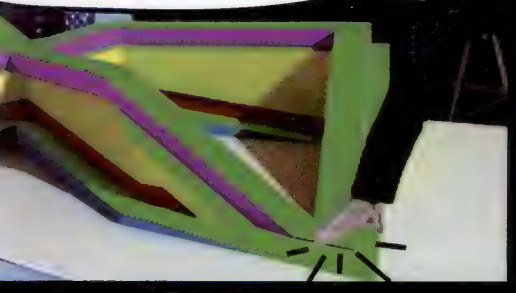

UMPFFF !
... CREATING TWO **NEW PLAZAS** BY EXTENDING THE PAVEMENT INTO THE BUILDING, AS A DIRECT CONNECTION BETWEEN THE TWO URBAN SPACES, IN EAST AND WEST.


AS PREVIOUSLY MENTIONED, THE OFFICES ARE NOT TOO CRAZY ABOUT **SUNSHINE**.
WHERE RESIDENCES USE ENERGY TO PRODUCE **HEATING**, OFFICES USE IT FOR **COOLING**.


THUS IN THE TWO SUN-FACING CORNERS WE PUSH THE OFFICE PART ALL THE WAY TO THE **GROUND**.


TO COMPENSATE, WE LIFT UP THE COMMERCIAL FUNCTIONS TO A FOUR-STOREY **OFFICE BUILDING**.
AT THE SAME TIME , WE LIFT UP THE ROWHOUSES AND THE APARTMENTS ON TOP, CHANGING THE LOCATION FROM THE **BORING** NORTHEAST TO THE **SUNNY** SOUTHWEST...
...WHERE THEY GET A FANTASTIC **VIEW** ABOVE THE OPPOSITE NEIGHBORS AND THE ROOFSCAPE ALL THE WAY TO AMAGER COMMON.

IN THE OPPOSITE CORNER, WE
USH THE WHOLE BLOCK ALMOST
TO THE GROUND, TO **OPEN UP**
HE SOUTHWESTERN COURTYARD
AND ITS APARTMENTS TO THE
VIEW TO AMAGER COMMON...

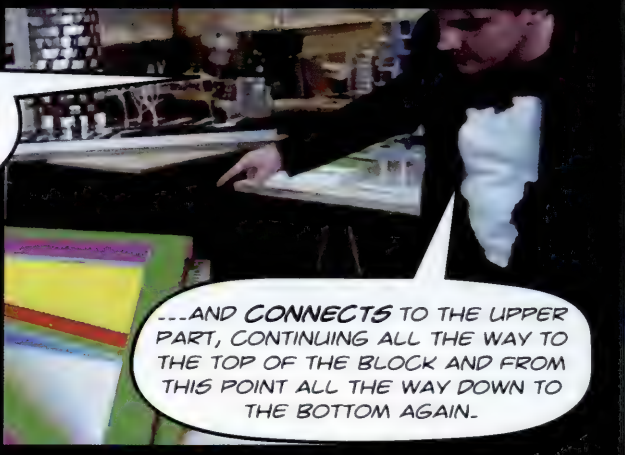




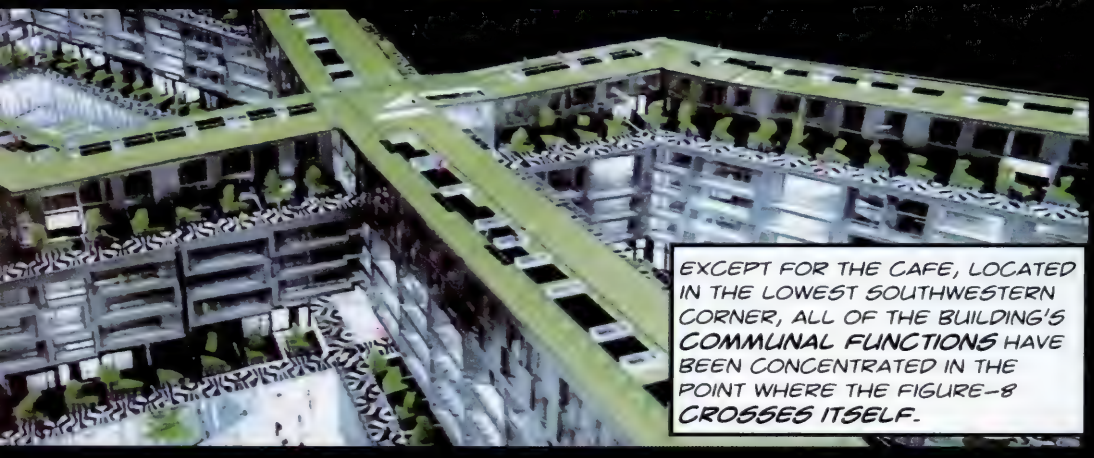
...AND LET THE COURTYARD **BATHE** IN THE AFTERNOON SUN.

THE TWO DISTORTIONS
OF THE BLOCK NECESSARY TO OPTIMIZE
AND PROVIDE EACH FUNCTION WITH
AXIMUM VIEW, DAYLIGHT, AND SUNLIGHT
CAUSE THE WALKWAY TO **RISE AND**
FALL, TURNING IT INTO ONE CONTINUOUS
MOUNTAIN PATH WHICH MOVES ALL THE
WAY TO THE NORTHEASTERN
CORNER...

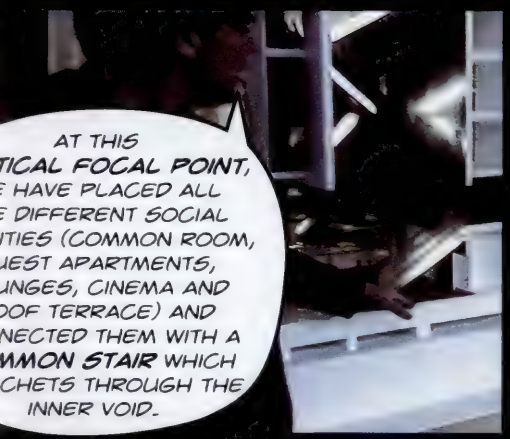




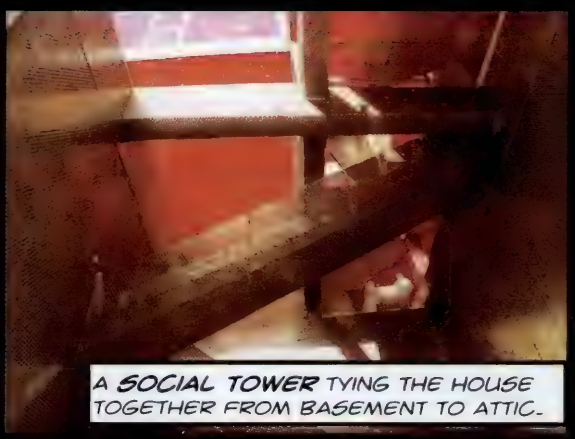
...AND **CONNECTS** TO THE UPPER PART, CONTINUING ALL THE WAY TO THE TOP OF THE BLOCK AND FROM THIS POINT ALL THE WAY DOWN TO THE BOTTOM AGAIN.



EXCEPT FOR THE CAFE, LOCATED IN THE LOWEST SOUTHWESTERN CORNER, ALL OF THE BUILDING'S **COMMUNAL FUNCTIONS** HAVE BEEN CONCENTRATED IN THE POINT WHERE THE FIGURE-8 **CROSSES ITSELF**.



AT THIS
TICAL FOCAL POINT,
E HAVE PLACED ALL
E DIFFERENT SOCIAL
ITIES (COMMON ROOM,
UEST APARTMENTS,
UNGES, CINEMA AND
OOF TERRACE) AND
NECTED THEM WITH A
MMON STAIR WHICH
CHETS THROUGH THE
INNER VOID.



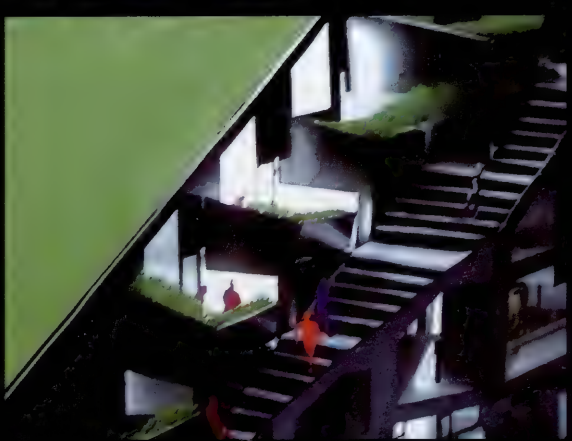
A **SOCIAL TOWER** TYING THE HOUSE TOGETHER FROM BASEMENT TO ATTIC.


FROM THE SHOPPING LIFE OF THE URBAN SPACE...


... TO THE SOCIAL LIFE OF THE ROWHOUSES...


...TO THE INHABITED BALCONIES OF THE APARTMENTS...


...TO THE ROOF GARDENS OF THE PENTHOUSES...




...TO THE FRONT GARDENS OF THE TERRACE HOUSES...

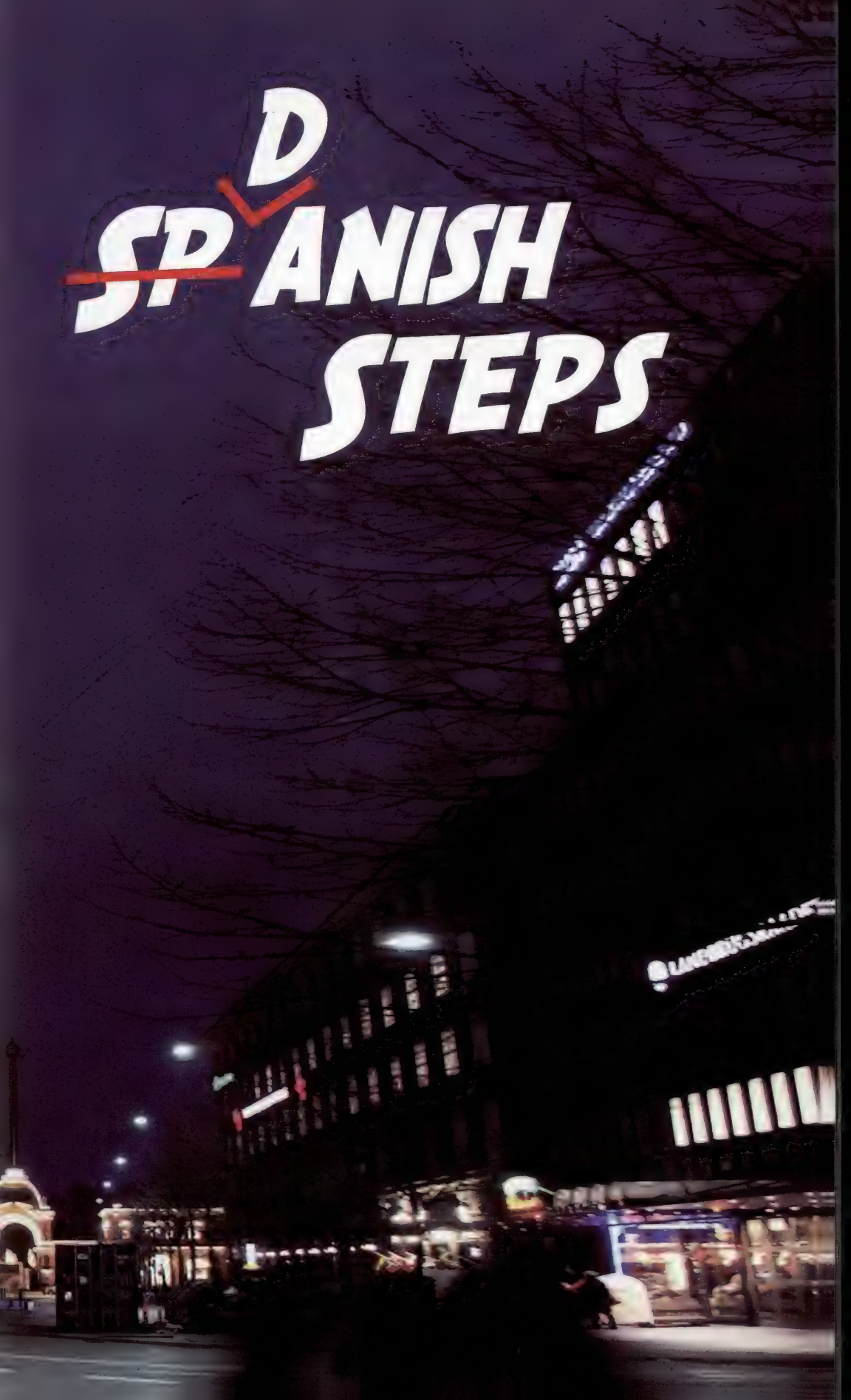


HERE THE PUBLIC LIFE
ADITIONALLY IS TIED TO TAKING
ACE ON THE GROUND FLOOR,
LAT AS A PANCAKE, WITH
ERYTHING ABOVE PRIVATIZED---



--- 8-HOUSE ALLOWS THE
CITY'S SOCIAL LIFE TO INVADE
THE HIGHER ALTITUDES.


SCALA TOWER
SCA

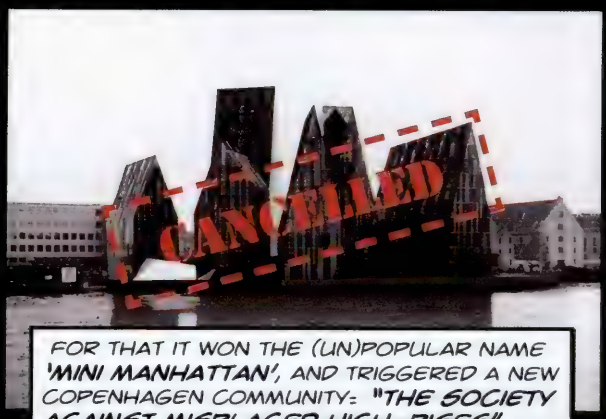

D
SPANISH
STEPS

COPENHAGEN USED TO BE CALLED **THE CITY OF TOWERS**. THE CITY'S COAT OF ARMS PORTRAYS THREE TOWERS RISING ABOVE THE WATER.

IF YOU LOOK AT THIS PHOTO, THE ONLY ADDITIONS WE'VE MADE TO THE SKYLINE IN THE LAST 100 YEARS ARE THE CHIMNEYS OF TWO POWER PLANTS AND THE GOLDEN TOWER OF TIVOLI.

BUT THE CITY'S LOVE FOR TOWERS SEEMS TO HAVE **FADED AWAY**...

DUTCH ARCHITECT **ERICK VAN EGERAAT** RECENTLY WON AN INTERNATIONAL COMPETITION FOR A WATERFRONT RESIDENTIAL DEVELOPMENT WITH A SCHEME OF **SIX SLENDER URBAN VILLAS**. SMALL IN FOOTPRINT BUT STRETCHED BEYOND THE NORMAL PROPORTIONS OF A VILLA, THE TALLEST TOWER ROSE TO A DIZZYING HEIGHT OF **55 METERS**!



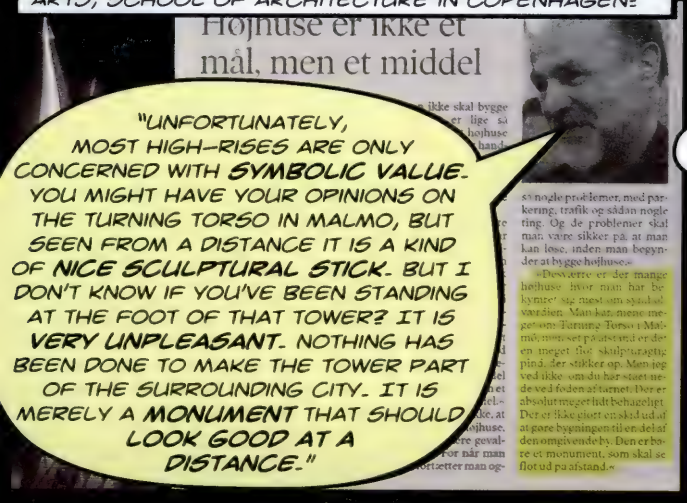
FOR THAT IT WON THE (UN)POPULAR NAME **'MINI MANHATTAN'**, AND TRIGGERED A NEW COPENHAGEN COMMUNITY: **"THE SOCIETY AGAINST MISPLACED HIGH-RISES"**.

THIS SOCIETY IS FOUNDED ON THE PRINCIPLE THAT NOTHING IN COPENHAGEN IS SUPPOSED TO BE **TALLER THAN 21 METERS** (AN AESTHETIC RULE DATING BACK TO THE HEIGHT OF THE FIRE DEPARTMENT'S LADDERS AT THE TURN OF LAST CENTURY). HIGH-RISES ARE CONDEMNED TO A LIFE IN THE **OUTSKIRTS**.

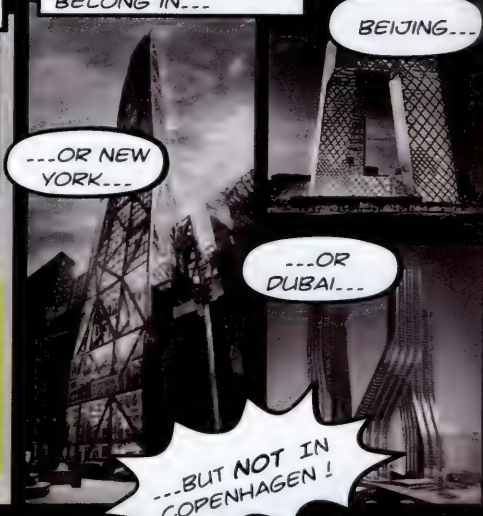
THE SOCIETY LAUNCHED A **POLITICAL BATTLE AGAINST THE PROJECT** BY COLLECTING SIGNATURES AGAINST IT.

WHEN THEY REACHED 20.000+ SIGNATURES, THE POLITICIANS **PANICKED** AND **CANCELLED** THE PROJECT.

THE CORE OF THE SKYSCRAPER **SKEPTICS** IS VOICED IN THE MEDIA BY PROFESSOR OF URBANISM **JENS KVORNING** FROM THE ROYAL DANISH ACADEMY OF ARTS, SCHOOL OF ARCHITECTURE IN COPENHAGEN:



SOME PEOPLE THINK THAT TOWERS ONLY BELONG IN...



WHEN WE WERE ASKED TO A PROJECT IN FRONT TIVOLI'S MAIN ENTRANCE, APRISING **SHOPS**, EMAS, THE **CITY LIBRARY**, ONFERENCE CENTRE AND UXURY HOTEL...

...WE KNEW WE HAD TO SOMEHOW CIRCUMVENT THE **TOWERPHOBIC PUBLIC OBSESSION**.

E STARTED OUR INVESTIGATION BY TAKING A QUICK GLANCE AT **COPENHAGEN'S KYLINE**. IT REVEALED A CHANGE FROM **TRADITIONAL** TO **MODERN TOWERS**.

HERE THE **TRADITIONAL** OWERS ARE **SPIRES** MERGING FROM **URBAN LOCKS** WELL-INTEGRATED IN E CITY FABRIC, THE **MODERN** OWERS ARE GENERIC TRUSIONS OF **RECTANGULAR** LOOR PLANS...

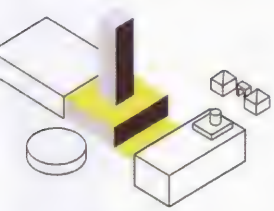
WE THEN PROPOSED A **REINTERPRETATION** OF THE HISTORICAL COPENHAGEN TOWER, CONSISTING OF **TWO ELEMENTS**:

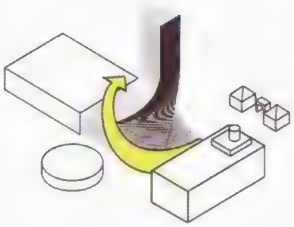
A **SLIM TOWER** TAKING PART OF THE SKYLINE...



...AND A **BASE** RELATING TO THE SCALE OF THE SURROUNDING BUILDINGS.

TOWER IS A **HOTEL** AND OFTOP **SPA**, AND THE **BASE** MPRISES ALL THE **PUBLIC** RTS OF THE BUILDING.



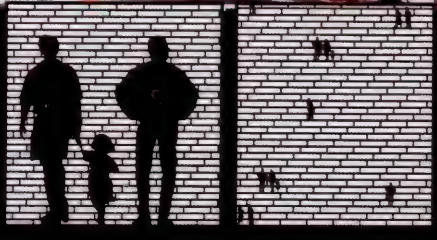




THE TOWER AND THE BASE ARE **MORPHED TOGETHER IN A SPIRAL-SHAPED CASCADE OF STAIRS** CLIMBING THE FACADES...

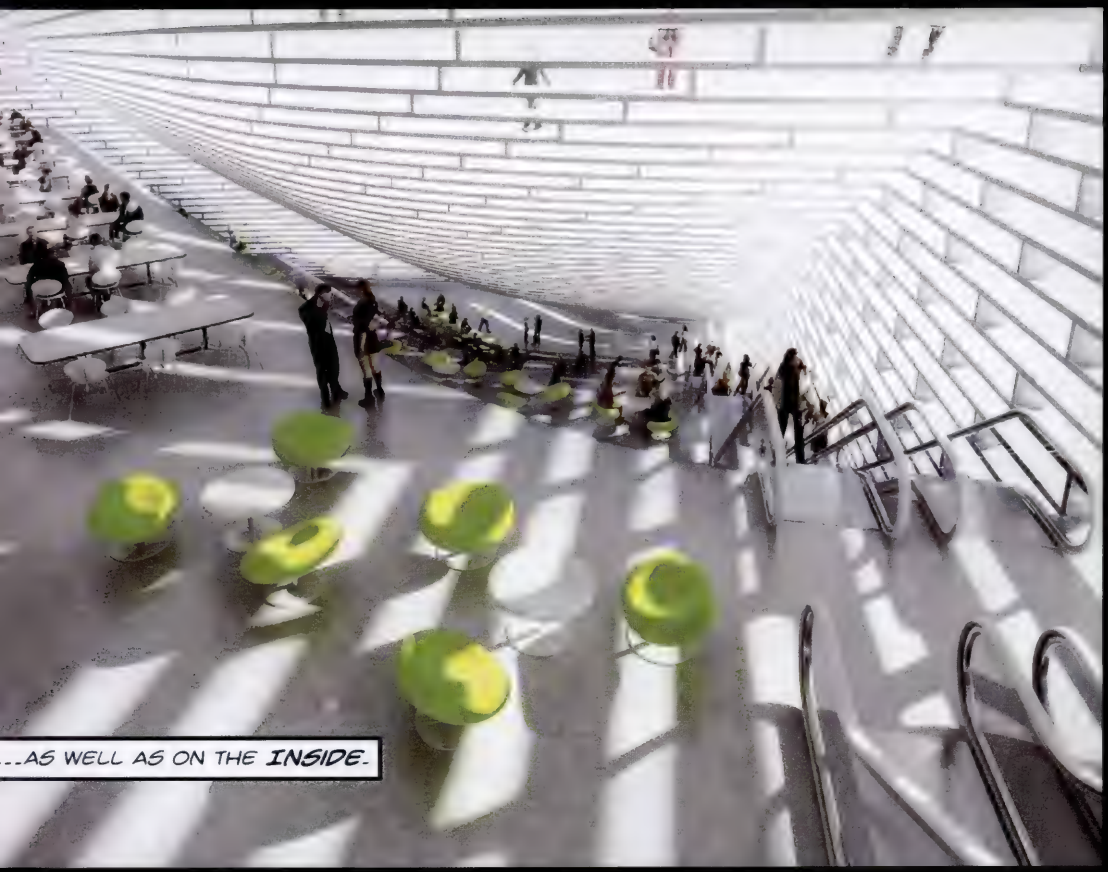


COPENHAGEN IS A CITY MATERIALIZED ALMOST EXCLUSIVELY IN **BRICK**. THE FACADES OF THE SCALA TOWER ARE AN INTERPRETATION OF THE **PATTERN** RATHER THAN THE MATERIAL OF THE BRICK.



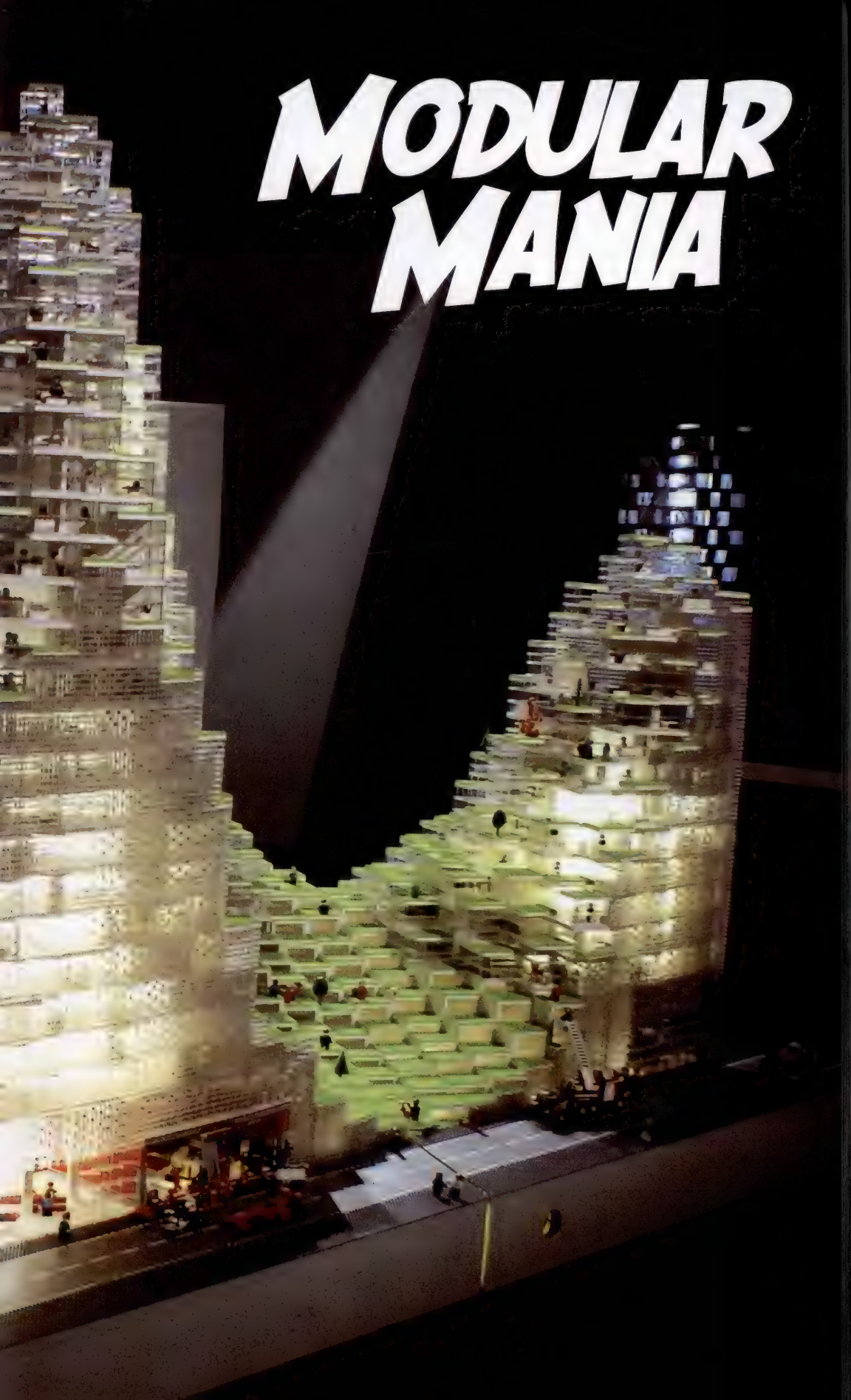
THE REGULARITY OF THE BRICK PATTERN **INTERACTS** WITH THE TRANSFORMING OUTLINE OF THE WARPED TOWER...


BECAUSE OF THE HOMOGENEITY OF COPENHAGEN'S URBAN TISSUE, THE 6TH FLOOR ROOFSCAPE TRANSFORMS THE CITY...
...FROM A DENSE EUROPEAN CITY CORE...
...TO AN OPEN SAVANNAH OF ROOF TILES AND CHIMNEYS...
...ALLOWING THE PUBLIC TO INVADE ITS BASE...
...ON THE OUTSIDE...


...AS WELL AS ON THE INSIDE.


LIKE A DANISH VERSION...
...OF THE SPANISH STEPS IN ROME.

MODULAR MANIA




den 11. time
LEGO TOWERS
LEGO


DURING THE MARSHALL YEARS WHEN POSTWAR DENMARK WAS BEING REBUILT, THE STATE CHOSE TO FAVOUR PREFABRICATED CONCRETE OVER ALL OTHER FORMS OF CONSTRUCTION.
AS A RESULT, THE IN-SITU CAST CONCRETE INDUSTRY HAS ALMOST VANISHED, LEAVING THE ENTIRE BUILDING INDUSTRY BASED ON PREFABRICATED MODULES AND CONCRETE ELEMENTS.
CONTEMPORARY DENMARK HAS BECOME A COUNTRY ENTIRELY MADE FROM CONCRETE LEGO SLABS.
LEGOLAND IN BILLUND

WHEN ASKED TO DO A DENSE MIXED-USE DEVELOPMENT COMPRISING **PARKING**, **RETAIL**, **OFFICES** AND **HOUSING** INTO A SINGLE **SUPER DENSE DEVELOPMENT** OF A RATHER SMALL BUT CENTRAL SITE...

... WE KNEW THAT THE PROGRAM **WOULDN'T FIT** IN THE GENERIC PERIMETER BLOCK.

AND WE KNEW THAT WE ONCE AGAIN HAD TO STEP INTO THE MINEFIELD OF **PUBLIC TOWER PHOBIA**.

ONCE AGAIN COMPARING THE POPULAR SPIRES TO THE MODERN MONOLITHS, WE ATTEMPTED TO DIAGNOSE THE DEMISE OF THE COPENHAGEN HIGH-RISE.

IT APPEARED THAT UNTIL THE EARLY 1900S, ARCHITECTS HAD BEEN CAPABLE OF DESIGNING **IMAGINATIVE TOWERS** IN THE HONOUR OF THE **CHURCH** OR THE **KING**.

BEAUTIFUL !

BEAUTIFUL !

WONDERFUL !

BUT UPON THE ARRIVAL OF **FUNCTIONALISM**, WITH ALL ITS GOOD CONCERNS FOR **DAYLIGHT**, **VIEWS**, **FUNCTIONALITY** AND **PRODUCTION TECHNIQUES**, OUR IMAGINATION SEEMED TO HAVE BEEN REDUCED TO THE **REPETITION OF IDENTICAL RECTANGULAR SLABS**.

BOOOOOO !

BORING !

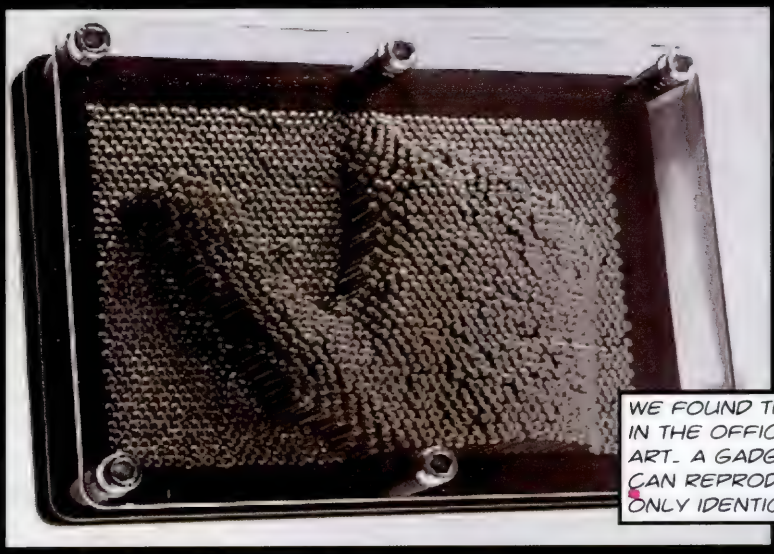
BOOOOOOO !

COULD WE HARNESS LL THE **GOOD INTENTIONS** OF UNCTIONALISM AND TURN IT INTO A PLATFORM OF THE CREATIVE PROCESS RATHER THAN ITS **STRAIGHTJACKET** ?

1800

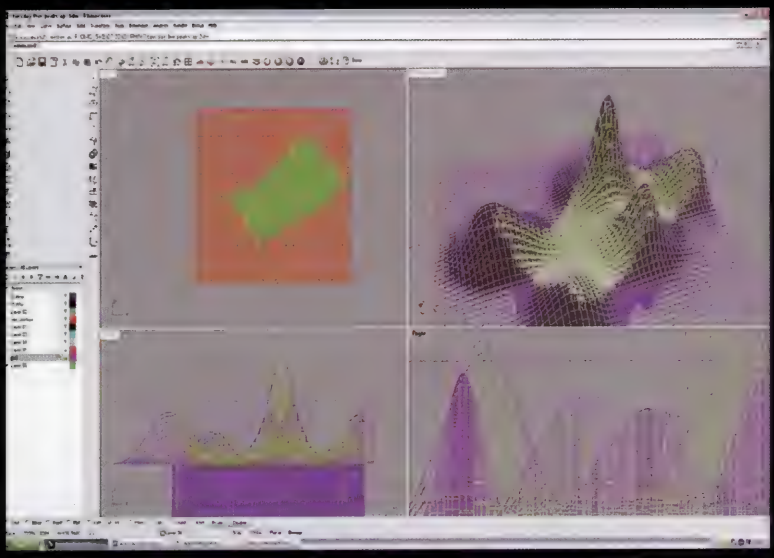
1900

2000

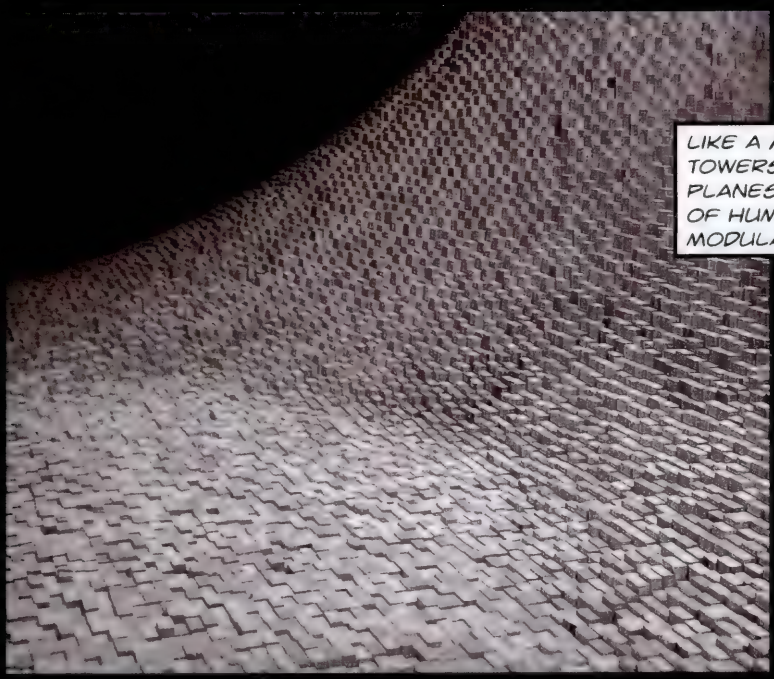


RATHER THAN STARTING BY DESIGNING **CRAZY SHAPES** AND THEN FIGURING OUT HOW TO SQUEEZE THEM INTO THE MOULD OF PREFABRICATION, WE DECIDED TO TURN THE PROJECT IN TO A **HOMAGE OF THE MODULAR BUILDING INDUSTRY.**

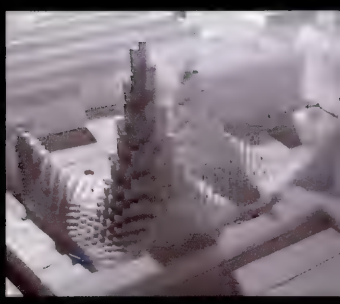
WE FOUND THE ANSWER LYING AROUND IN THE OFFICE IN THE FORM OF THIS PIN ART. A GADGET FROM THE 60'S THAT CAN REPRODUCE ANY SHAPE USING ONLY IDENTICAL ELEMENTS.



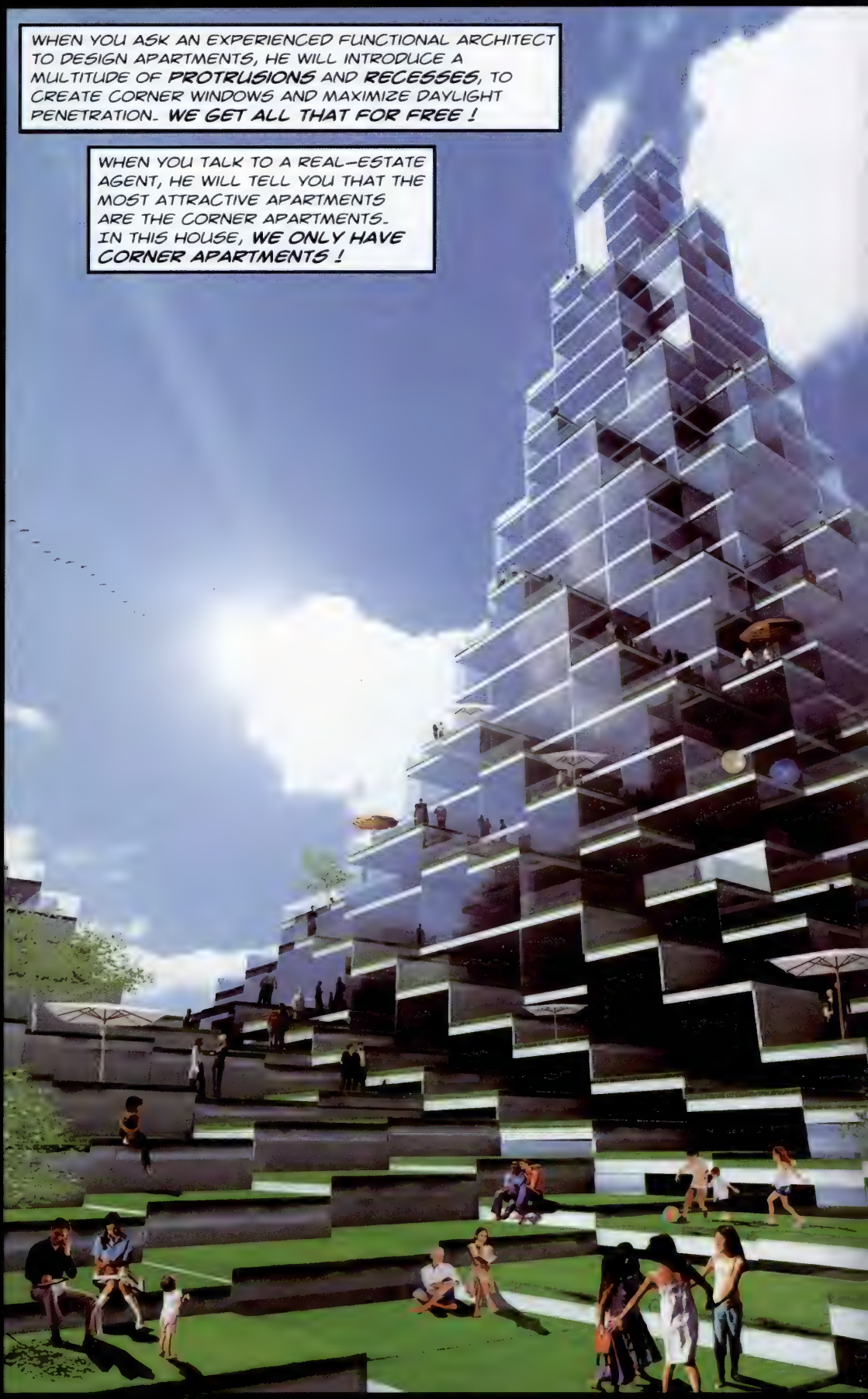
RATHER THAN DESIGNING WITH A COMPOSITION OF BUILT VOLUMES, WE CONSIDERED THE SITE TO BE AN **ELASTIC MOULDABLE SUBSTANCE,** DEFINED BY **ZONES OF VARYING DENSITY.** WE THEN ADJUSTED THE SOFT TOPOGRAPHY OF THE URBAN MASSING TO A ROUGH PIXELATED LANDSCAPE OF PEAKS AND VALLEYS.



LIKE A **MAYA LIN** SCULPTURE, THE TOWERS RISE FROM A STEPPED PLANES INTO CLIFFS AND LEDGES OF HUMAN OCCUPATION, A MODULAR WET DREAM...




SEEN FROM ABOVE, THE ENTIRE SITE IS ACCESSIBLE, LIKE A THREE-DIMENSIONAL FIELD OF A THOUSAND PLATEAUS OF VARYING DEGREES OF PRIVACY.
AT HIGHER LEVELS, THE TERRACES BECOME INACCESSIBLE TO THE GENERAL PUBLIC AND PROVIDE A WIDE RANGE OF BALCONIES FOR THE WORKING POPULATION.
AT THE FOOT OF THE TOWERS THE PLATEAUS MERGE, FORMING FLAT PLAZAS OR GENTLY STEPPED AMPHITHEATRES. LIGHT AND AIR SEEP BETWEEN THE STEPS INTO THE PARKING AND RETAIL BELOW.
FINALLY, THEY TURN INTO PRIVATE TERRACES FOR THE RESIDENCES.
A FREQUENT CRITICISM OF HIGH-RISES IS THAT THEY FAIL TO RELATE TO THE HUMAN SCALE.
IN THIS CASE, THE CONSISTENT MODULE MAKES HUMAN PROPORTIONS (AND ACCOMMODATION) OMNIPRESENT THROUGHOUT THE BUILDING ENVELOPE.


WHEN YOU ASK AN EXPERIENCED FUNCTIONAL ARCHITECT TO DESIGN APARTMENTS, HE WILL INTRODUCE A MULTITUDE OF **PROTRUSIONS** AND **RECESSES**, TO CREATE CORNER WINDOWS AND MAXIMIZE DAYLIGHT PENETRATION. **WE GET ALL THAT FOR FREE !**
WHEN YOU TALK TO A REAL-ESTATE AGENT, HE WILL TELL YOU THAT THE MOST ATTRACTIVE APARTMENTS ARE THE CORNER APARTMENTS. IN THIS HOUSE, **WE ONLY HAVE CORNER APARTMENTS !**

SSENTIALLY, DESIGNING OMES BECOMES THE DDITION OF MODULES, TO EACH THE DESIRED FLAT IZE AND CONFIGURATION. BIT LIKE BUYING LAND ON N URBAN HILLSIDE.

WHY EVEN BOTHER TO DESIGN THE FLATS ? WHY NOT LEAVE IT UP TO THE USERS TO CONFIGURE THEIR OWN DOMESTIC SETUP ?



SO TO PROVE THAT THIS WAS REALLY AFFORDABLE WITH STANDARD TECHNIQUES, WE DECIDED THAT NOTHING WOULD BE MORE CONVINCING THAN IF **YOU COULD BUILD IT IN LEGO**. IT HAPPENED THAT ON THE 1:500 SCALE MODEL OF THE BUILDING, THE SIZE OF A SINGLE PIXEL WAS IDENTICAL TO THE SIZE OF **THE SMALLEST ONE-DOT LEGO BRICK**.

IT EVEN TURNED OUT THAT **LEGO** HAD A WEBSITE WHERE YOU CAN DOWNLOAD FREE SOFTWARE AND **BUILD VIRTUALLY WITH ALL THE LEGO PIECES AVAILABLE**.

WHEN YOU ARE DONE, YOU CLICK SUBMIT, GET A PRICE QUOTE AND THREE DAYS LATER YOU RECEIVE A BOX FROM 'LEGO FACTORY' **WITH AN IMAGE OF YOUR DESIGN ON THE COVER AND ALL THE BRICKS TO BUILD IT INSIDE !**

ONE OF OUR ARCHITECTS SPENT TWO DAYS OF HIS LIFE BUILDING IT **ONLINE**, AND ANOTHER TWO TO REPEAT THE TRICK IN **REAL-LIFE** !

SO AT THE END OF THE PRESENTATION, WE GAVE THE CLIENT HIS OWN LEGO-PROJECT (PREASSEMBLED). HE PASSED IT ON TO HIS SON, AND GAVE US THE **COMMISSION** TO DO IT.

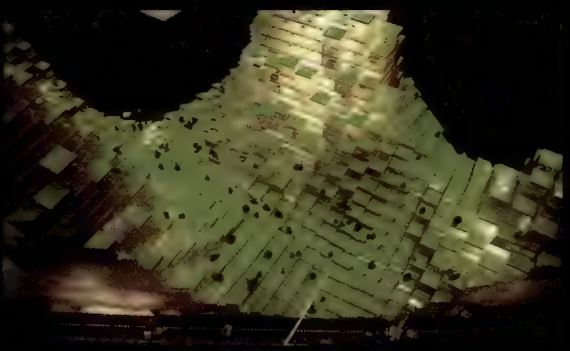

SO WITH A LITTLE LUCK (AND CONSIDERABLE SPEED), IN THREE YEARS, THE COPENHAGEN SKYLINE COULD BE POPULATED BY A **NEW SILHOUETTE** THAT COMBINES THE STEPPED FIGURE OF THE TRADITIONAL SPIRE WITH THE **RATIONALITY AND RIGOUR** OF A FUNCTIONAL STRUCTURE.


GAUDI MEETS HERTZBERGER
– OR BLOB MEETS LEGO.

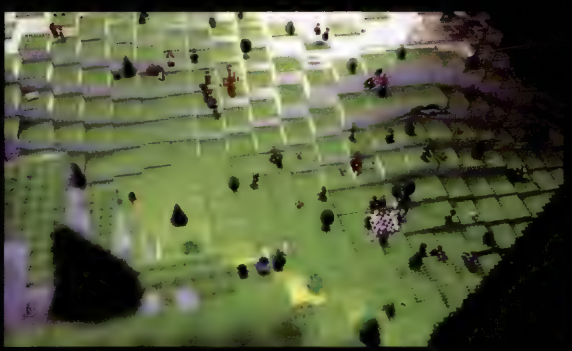








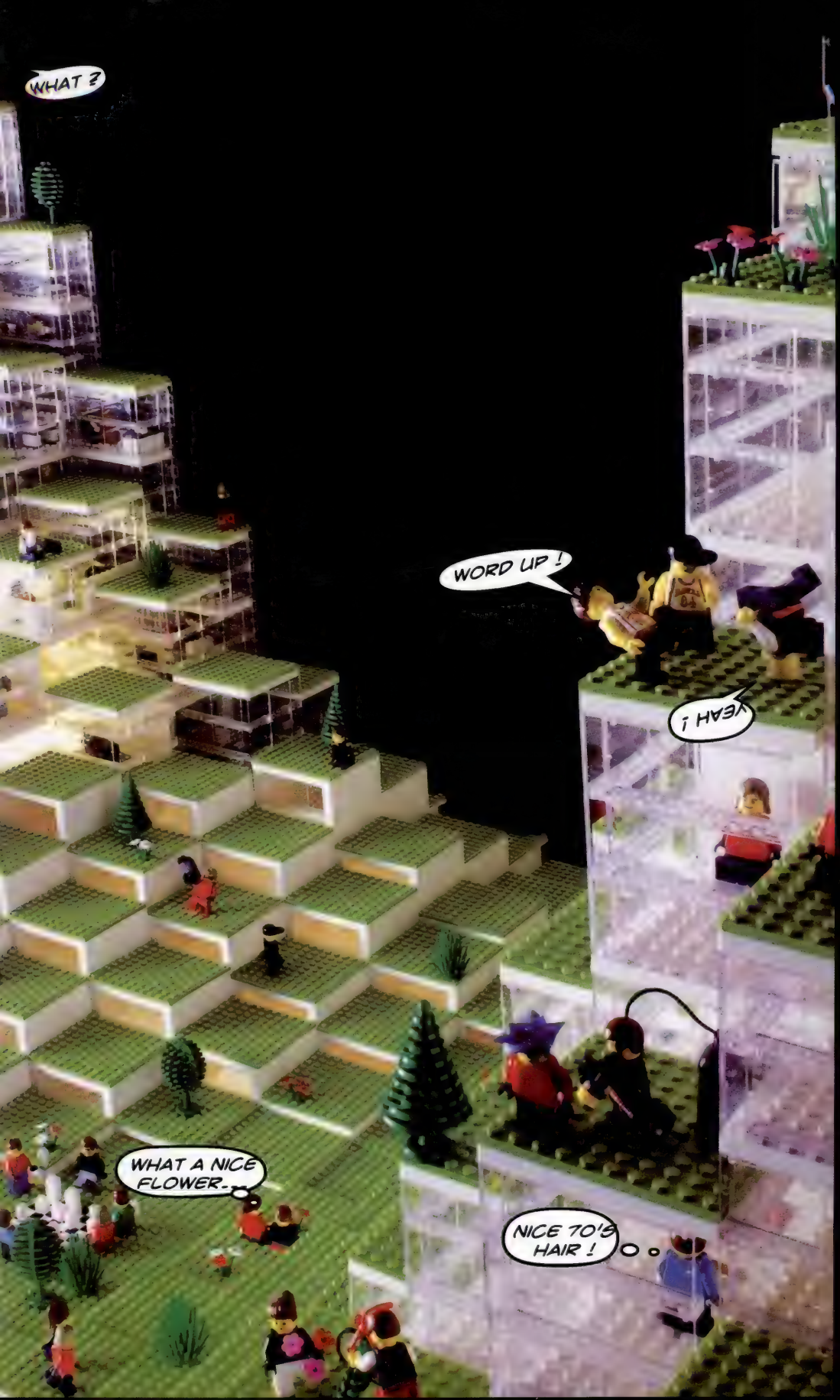






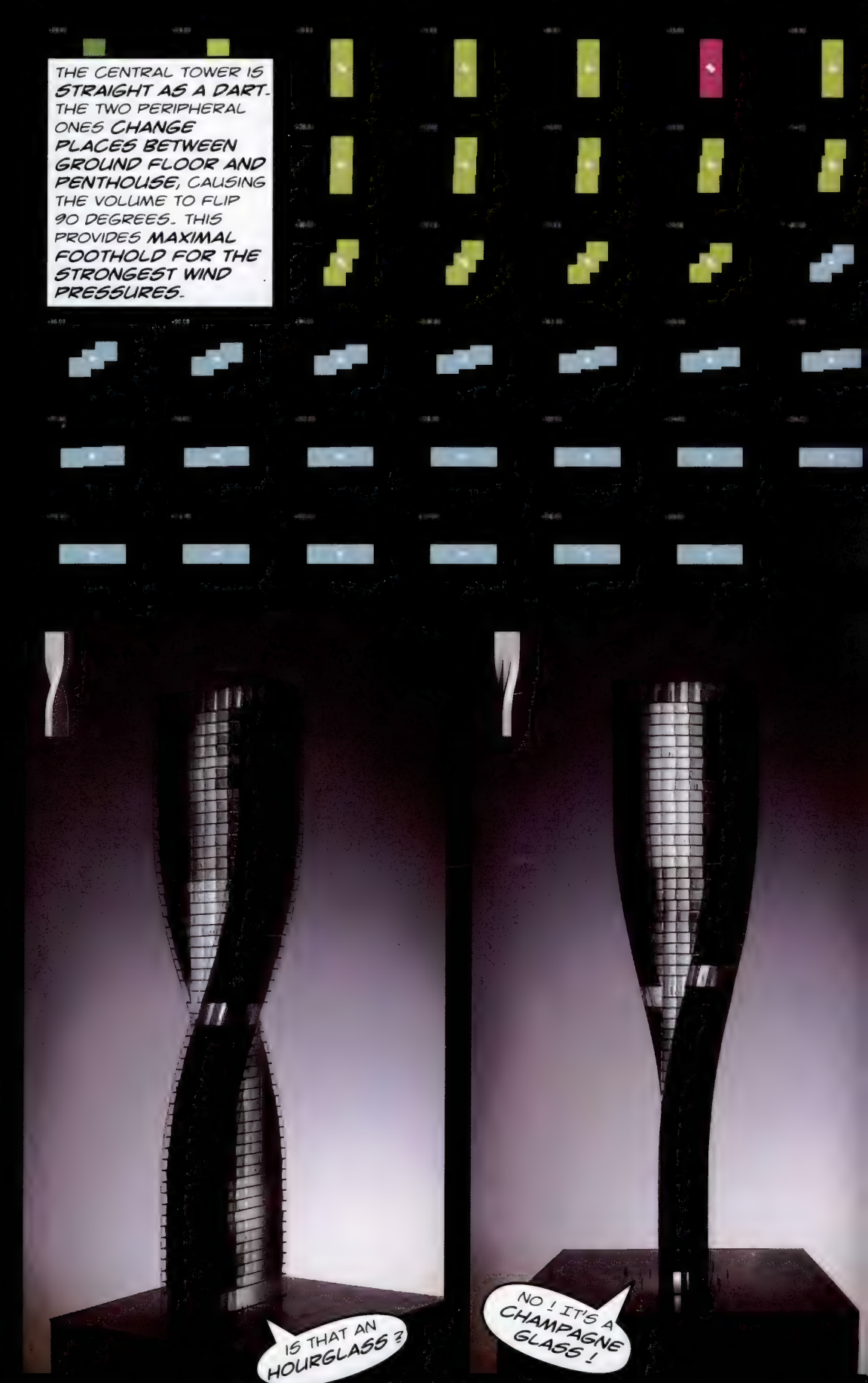


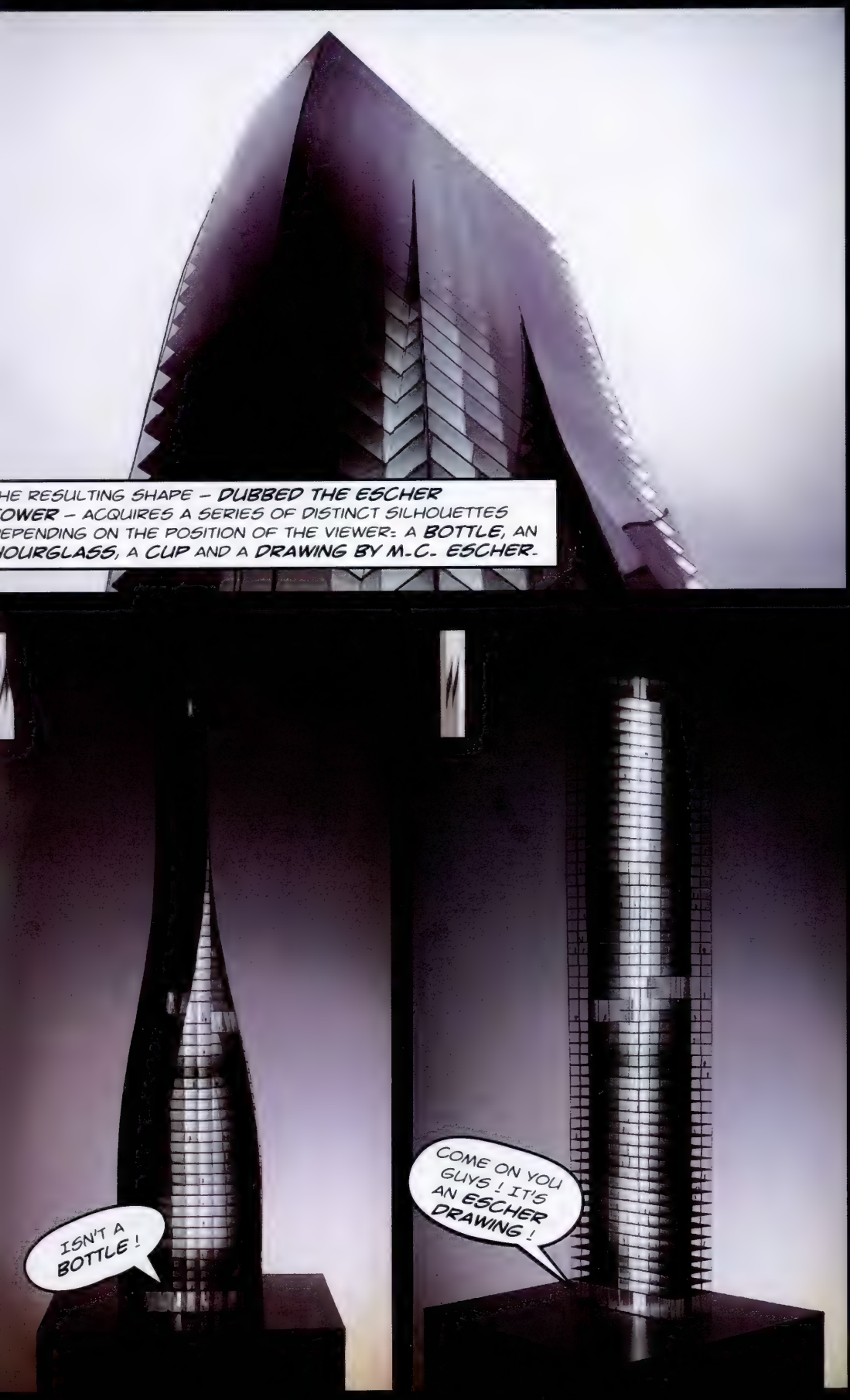



WHAT ?
WORD UP !
YEAH !
WHAT A NICE FLOWER...
NICE 70'S HAIR !


ESCHER TOWER
ECH

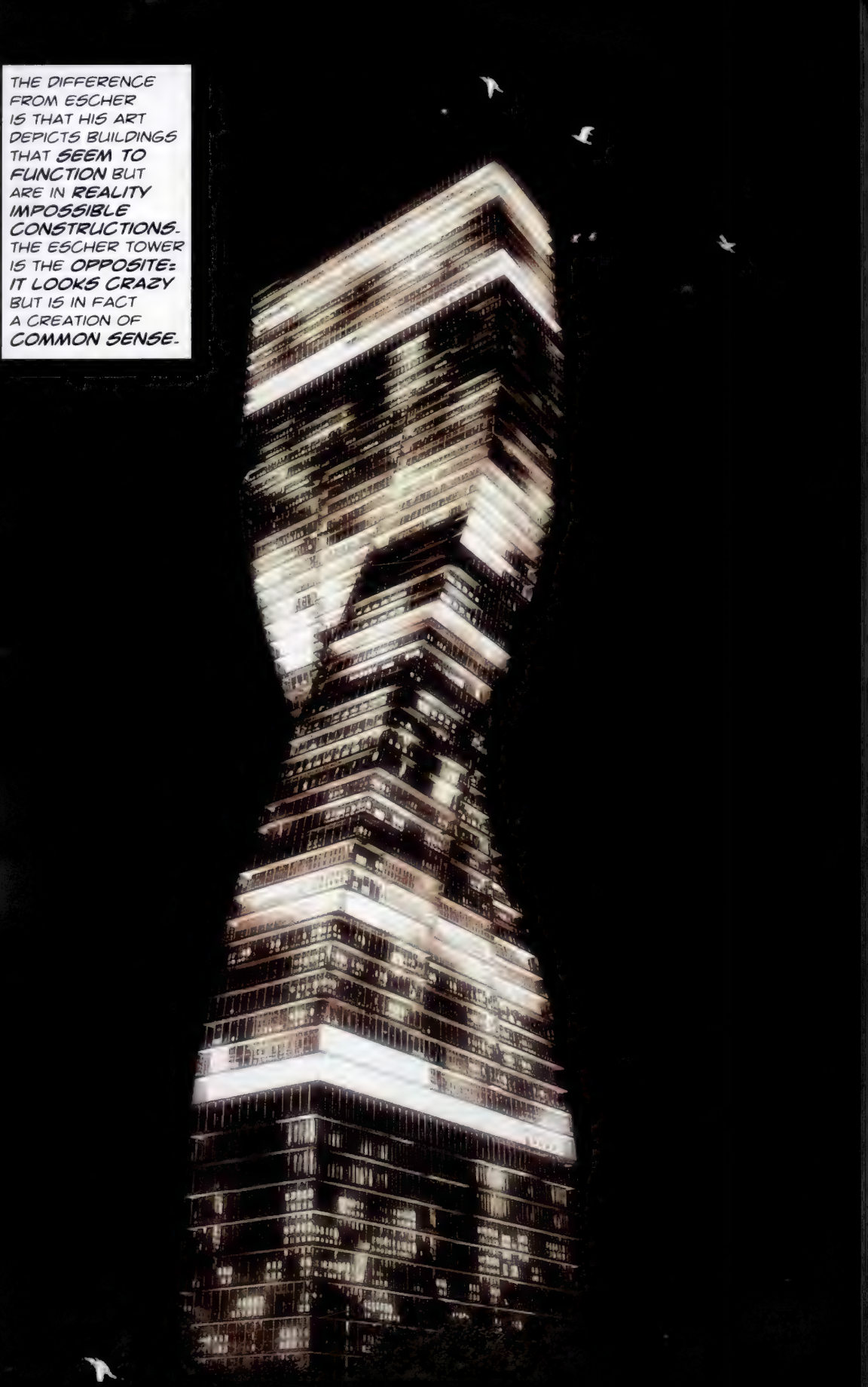

SCANDINAVIAN
SKYSCRAPER

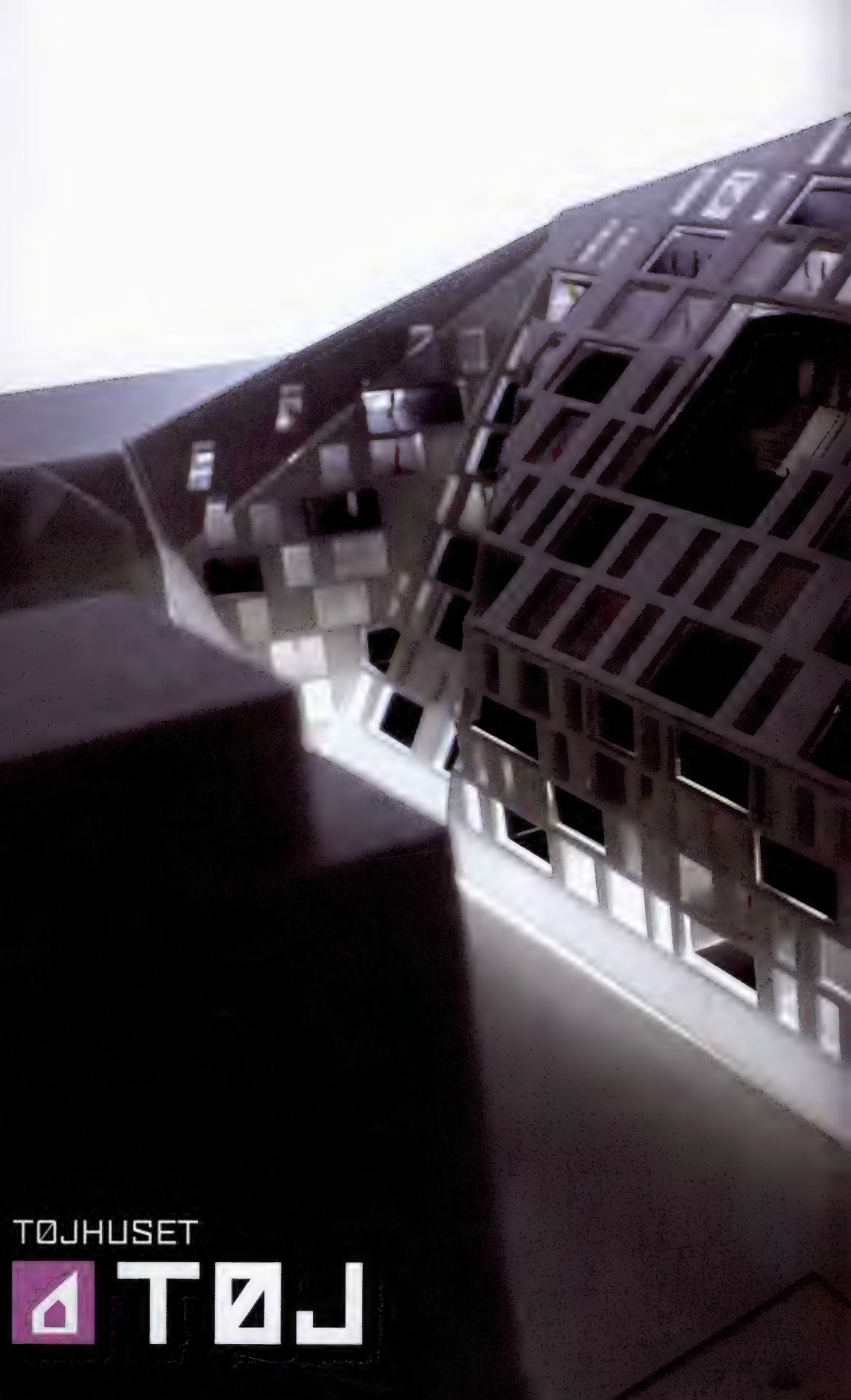

THE CENTRAL TOWER IS STRAIGHT AS A DART. THE TWO PERIPHERAL ONES CHANGE PLACES BETWEEN GROUND FLOOR AND PENTHOUSE, CAUSING THE VOLUME TO FLIP 90 DEGREES. THIS PROVIDES MAXIMAL FOOTHOLD FOR THE STRONGEST WIND PRESSURES.
IS THAT AN HOURGLASS?
NO! IT'S A CHAMPAGNE GLASS!


HE RESULTING SHAPE – DUBBED THE ESCHER
OWER – ACQUIRES A SERIES OF DISTINCT SILHOUETTES
EPENDING ON THE POSITION OF THE VIEWER: A BOTTLE, AN
OURGLASS, A CUP AND A DRAWING BY M.C. ESCHER.
ISN'T A BOTTLE!
COME ON YOU GUYS! IT'S AN ESCHER DRAWING!

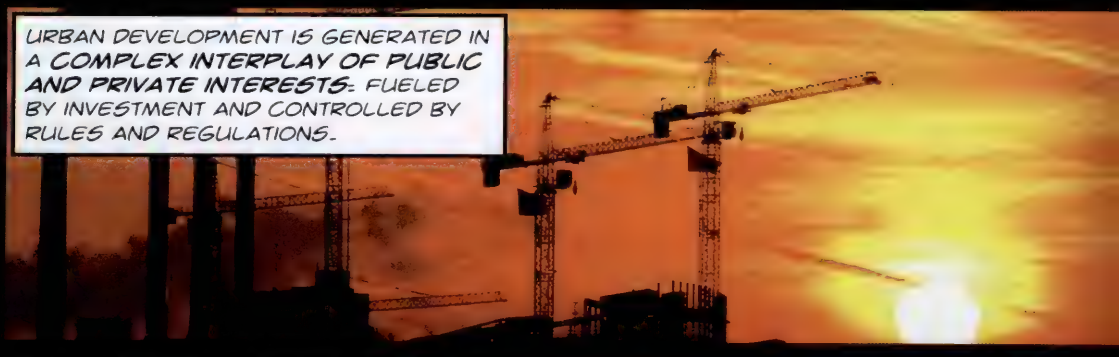


M.C. ESCHER
"BELVEDERE" 1958

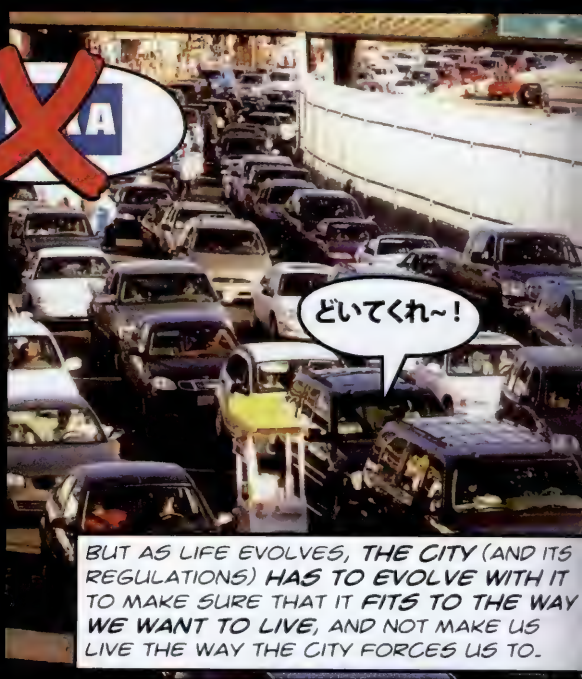

THE DIFFERENCE FROM ESCHER IS THAT HIS ART DEPICTS BUILDINGS THAT SEEM TO FUNCTION BUT ARE IN REALITY IMPOSSIBLE CONSTRUCTIONS. THE ESCHER TOWER IS THE OPPOSITE: IT LOOKS CRAZY BUT IS IN FACT A CREATION OF COMMON SENSE.


TØJHUSET
TØJ


BUREAUCRATIC
BEAUTY


URBAN DEVELOPMENT IS GENERATED IN A COMPLEX INTERPLAY OF PUBLIC AND PRIVATE INTERESTS- FUELED BY INVESTMENT AND CONTROLLED BY RULES AND REGULATIONS.


IN ORDER TO PREVENT UNDESIRABLE DEVELOPMENTS, PLANNERS AND POLITICIANS TRY TO IMAGINE WHAT SHOULD AND WHAT SHOULDN'T HAPPEN...
§!!
...AND DESIGN THE RULES TO ENSURE THE DESIRED DEVELOPMENTS – OR PREVENT THE UNWANTED.


どいてくれ~!
BUT AS LIFE EVOLVES, THE CITY (AND ITS REGULATIONS) HAS TO EVOLVE WITH IT TO MAKE SURE THAT IT FITS TO THE WAY WE WANT TO LIVE, AND NOT MAKE US LIVE THE WAY THE CITY FORCES US TO.


THE TØJHUS SITE IN ISLANDS BRYGGE IN CENTRAL COPENHAGEN IS A NEW DEVELOPMENT OF OPEN PERIMETER BLOCKS FOR LIVING AND GLASS BOXES FOR WORKING IN A REFLECTING POOL.
?



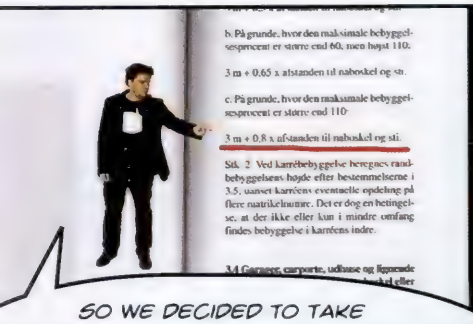
IE ONLY RELIEF FROM THE RELATIVELY NONYMOUS NEW BUILDINGS ARE **HREE OLD WAREHOUSES** WHOSE EEP PLANS AND LOFTY LAYOUTS AVE PROVEN IDEAL FOR A HOST OF ECORDING STUDIOS AND GALLERIES.





THE OWNERS CALLED US TO SEE IF THE PARKING LOT NEXT TO THE WAREHOUSES COULD BE **A TESTBED OF SOMETHING OTHER THAN RESIDENTIAL SLABS** AND OFFICE PERIMETER BLOCKS.

MASTER PLAN CALLED FOR A **5-STOREY CONVENTIONAL BLOCK** LEAVING CE FOR A NEW SQUARE. THE CLIENT TED **DOUBLE DENSITY** AND APARTMENTS IGH THAT THEY COULD **VIEW THE SEA !**



b. På grunde, hvor den maksimale bebyggelsesprocent er større end 60, men højst 110:

3 m + 0,65 x afstanden til naboskel og sti.

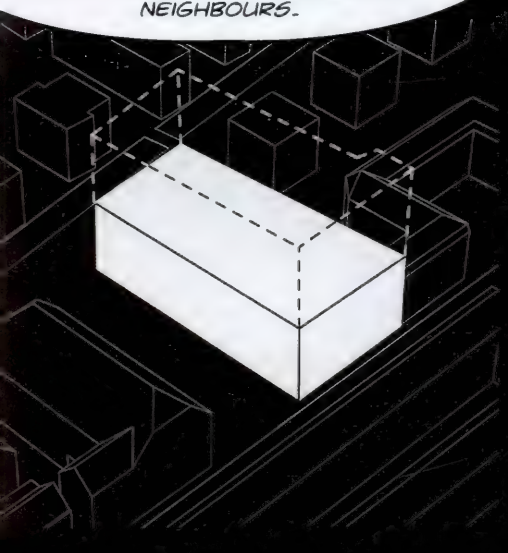
c. På grunde, hvor den maksimale bebyggelsesprocent er større end 110:

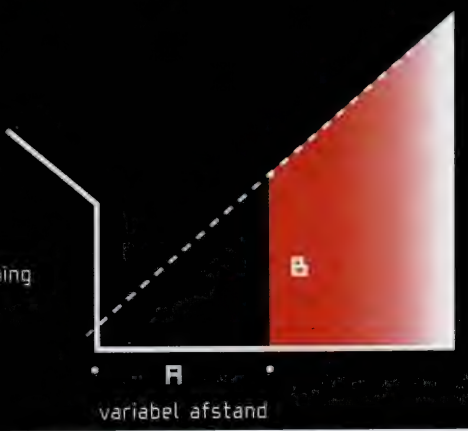
3 m + 0,8 x afstanden til naboskel og sti.

Stk. 2 Ved karrébebyggelse beregnes randbebyggelsens højde efter bestemmelserne i 3.5, uanset karréens eventuelle opdeling på flere matrikelnumre. Det er dog en betingelse, at der ikke eller kun i mindre omfang findes bebyggelse i karréens indre.

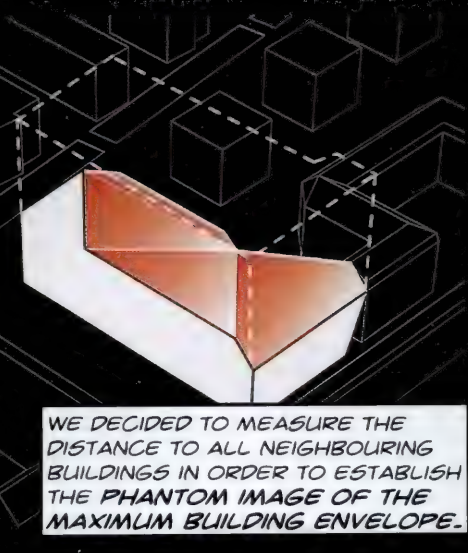
3.4 Garager, carporte, udhuse og ligestående

SO WE DECIDED TO TAKE **CLOSE LOOK AT THE BUILDING CODE F COPENHAGEN.** AMONG OTHER THINGS BUILDING CODE DEFINES AN EQUATION FOR TALL A BUILDING CAN BE, PROPORTIONATE TO ITS PROXIMITY TO THE NEAREST NEIGHBOURS.

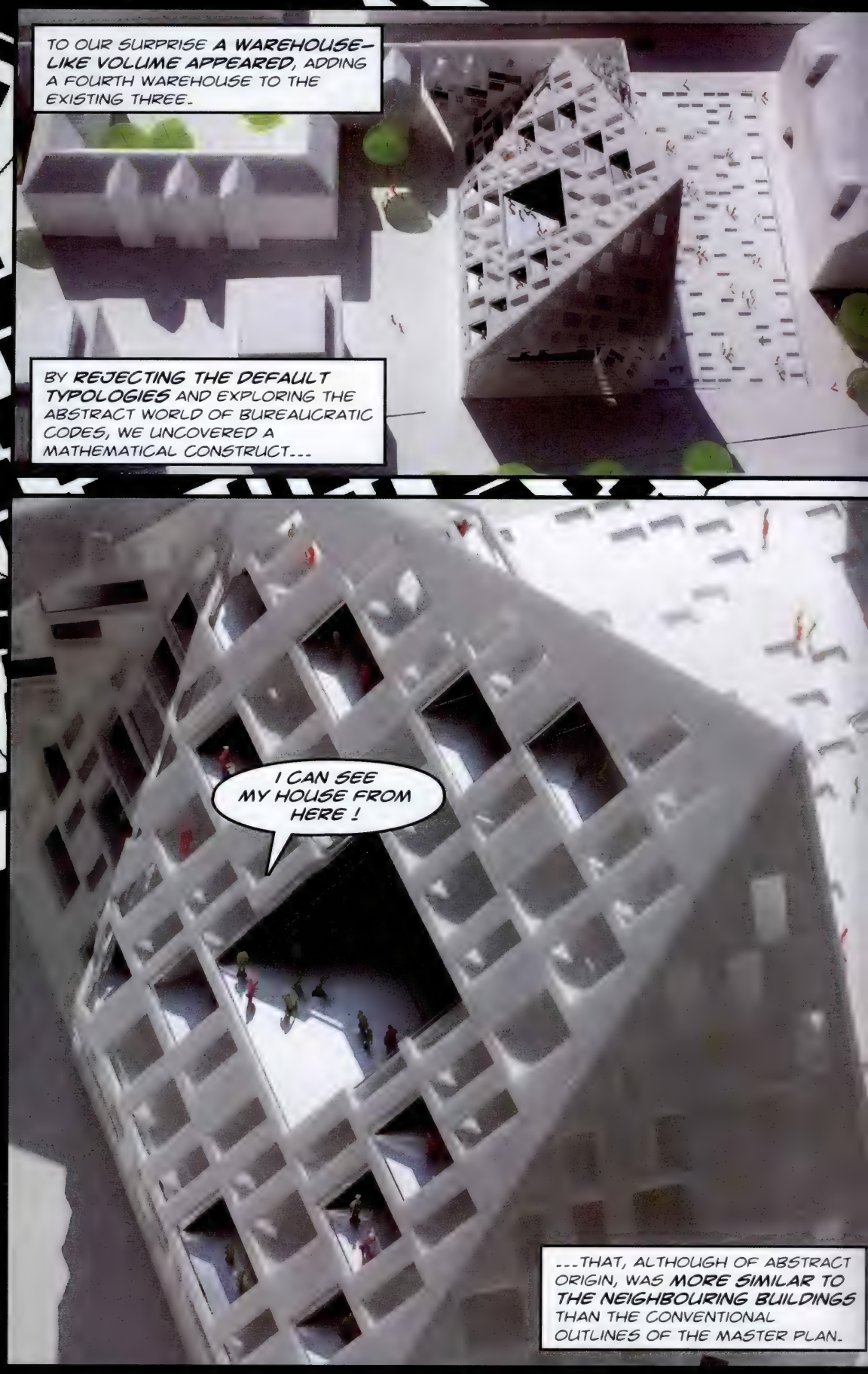


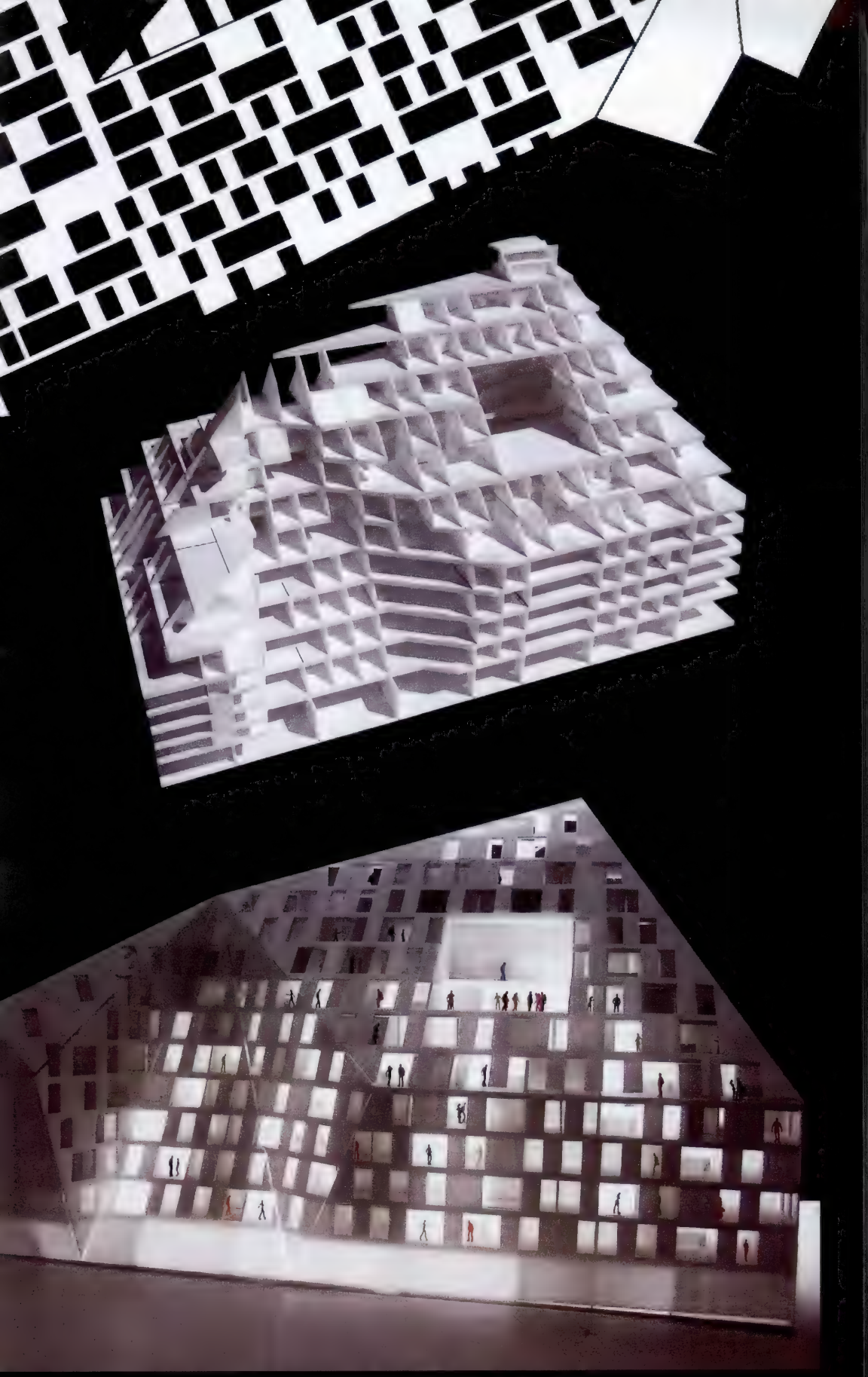


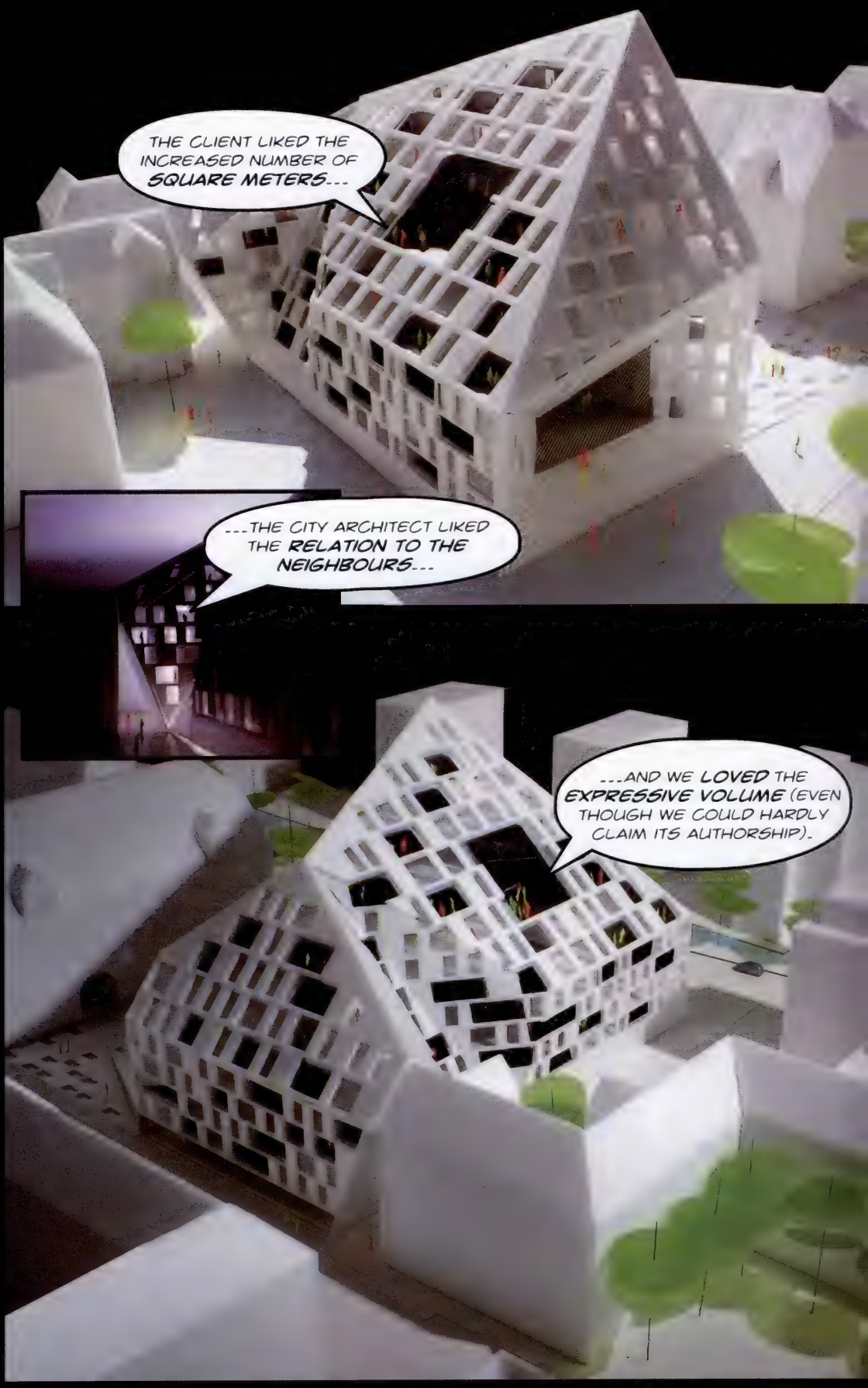
THE FORMULA IS: **MAXIMUM HEIGHT = 3 M + 80% OF THE DISTANCE TO THE NEIGHBOUR.** THE FARTHER AWAY, THE HIGHER YOU CAN BUILD.

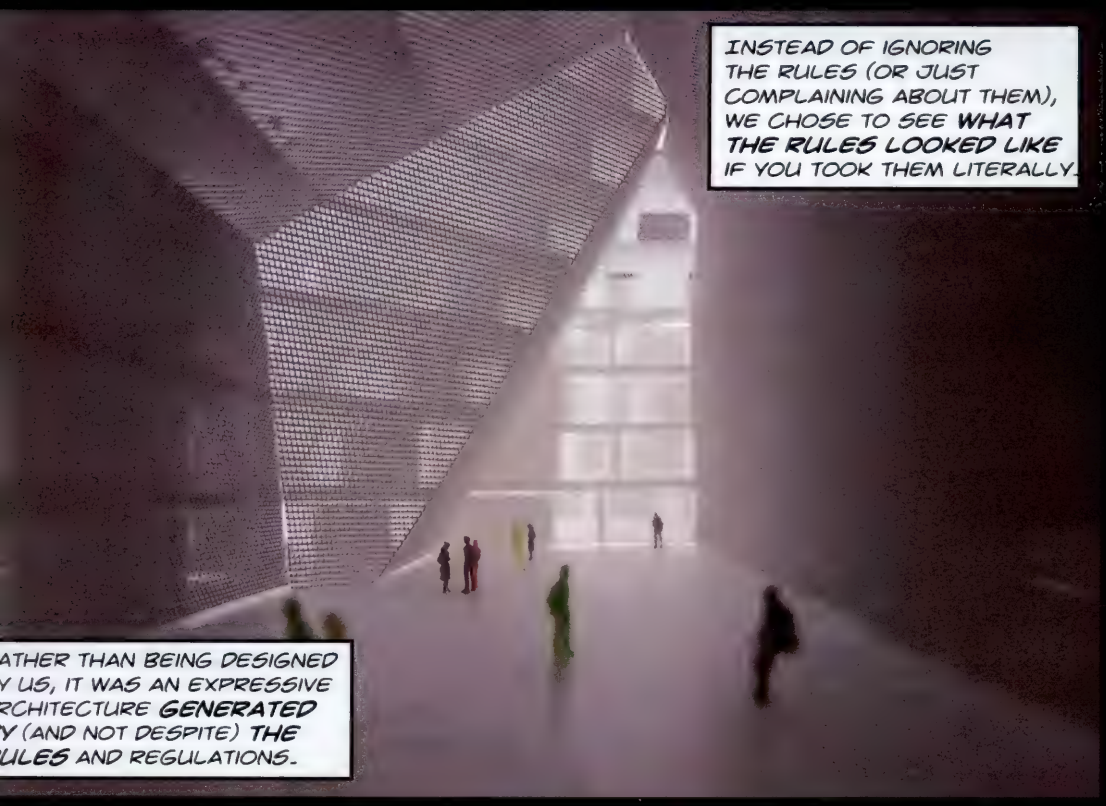


WE DECIDED TO MEASURE THE DISTANCE TO ALL NEIGHBOURING BUILDINGS IN ORDER TO ESTABLISH THE **PHANTOM IMAGE OF THE MAXIMUM BUILDING ENVELOPE.**

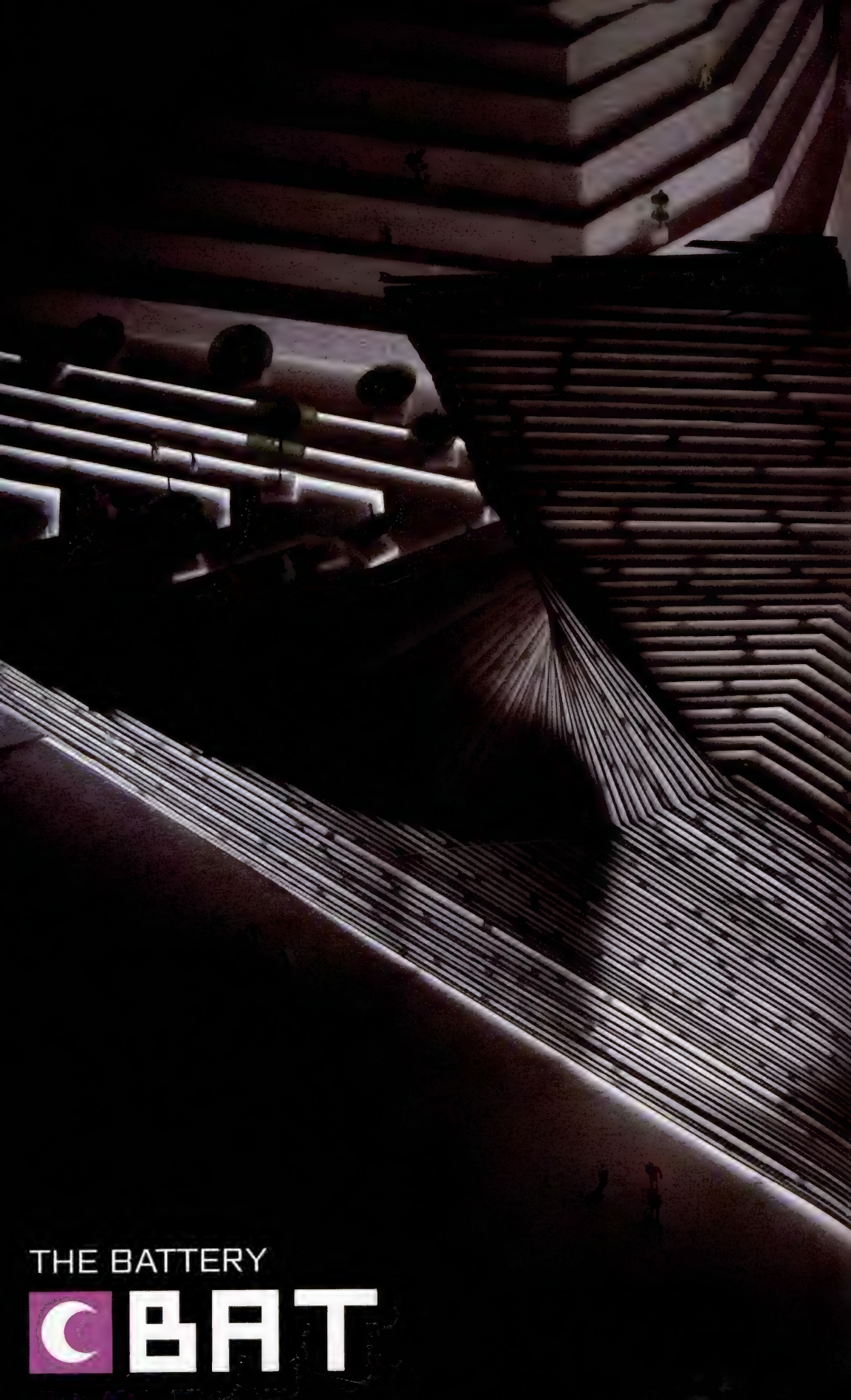

TO OUR SURPRISE A WAREHOUSE-LIKE VOLUME APPEARED, ADDING A FOURTH WAREHOUSE TO THE EXISTING THREE.
BY REJECTING THE DEFAULT TYPOLOGIES AND EXPLORING THE ABSTRACT WORLD OF BUREAUCRATIC CODES, WE UNCOVERED A MATHEMATICAL CONSTRUCT...
I CAN SEE MY HOUSE FROM HERE !
...THAT, ALTHOUGH OF ABSTRACT ORIGIN, WAS MORE SIMILAR TO THE NEIGHBOURING BUILDINGS THAN THE CONVENTIONAL OUTLINES OF THE MASTER PLAN.

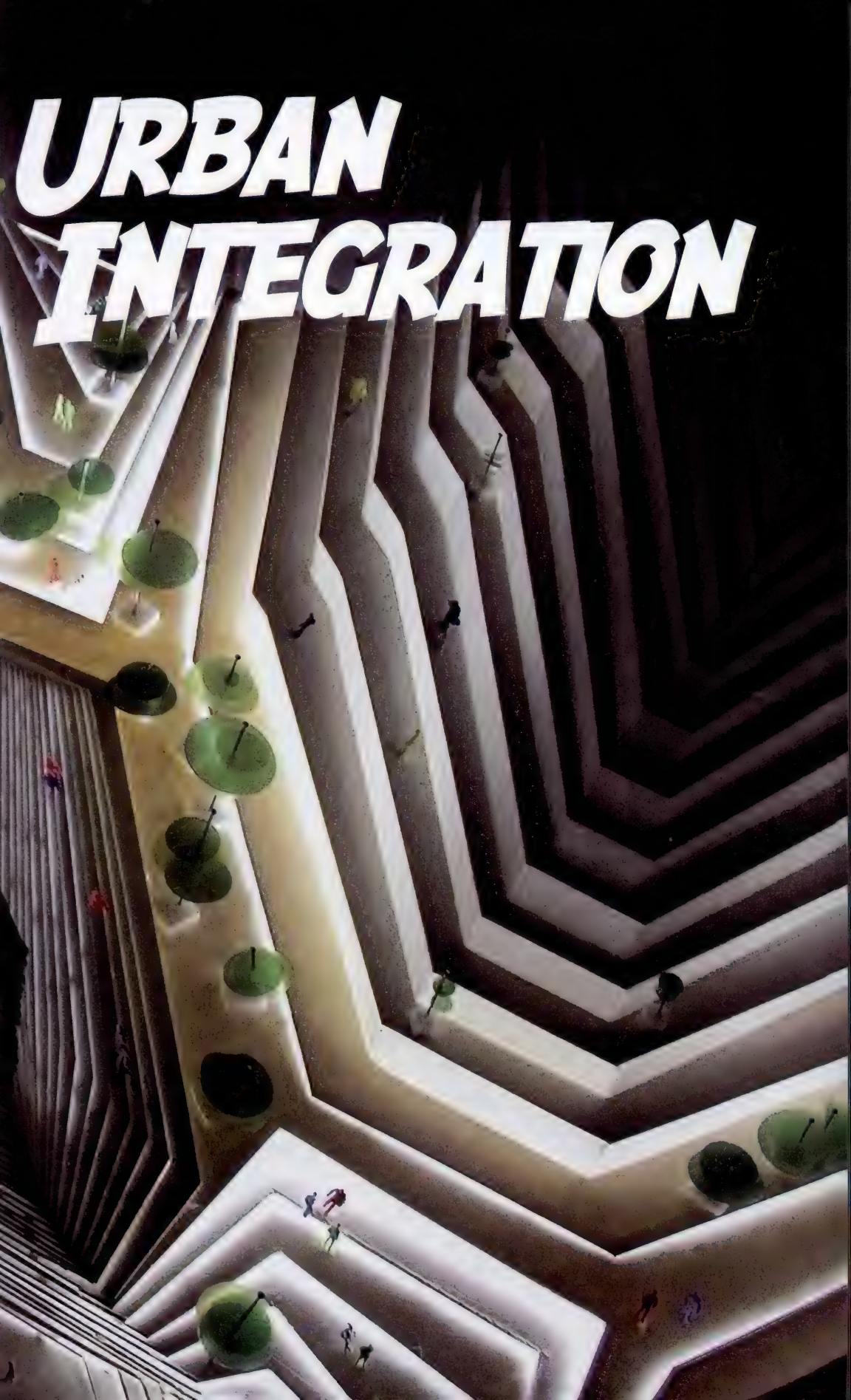



THE CLIENT LIKED THE INCREASED NUMBER OF SQUARE METERS...
...THE CITY ARCHITECT LIKED THE RELATION TO THE NEIGHBOURS...
...AND WE LOVED THE EXPRESSIVE VOLUME (EVEN THOUGH WE COULD HARDLY CLAIM ITS AUTHORSHIP).


INSTEAD OF IGNORING THE RULES (OR JUST COMPLAINING ABOUT THEM), WE CHOSE TO SEE **WHAT THE RULES LOOKED LIKE** IF YOU TOOK THEM LITERALLY.
ATHER THAN BEING DESIGNED Y US, IT WAS AN EXPRESSIVE RCHITECTURE **GENERATED** Y (AND NOT DESPITE) **THE ULES** AND REGULATIONS.

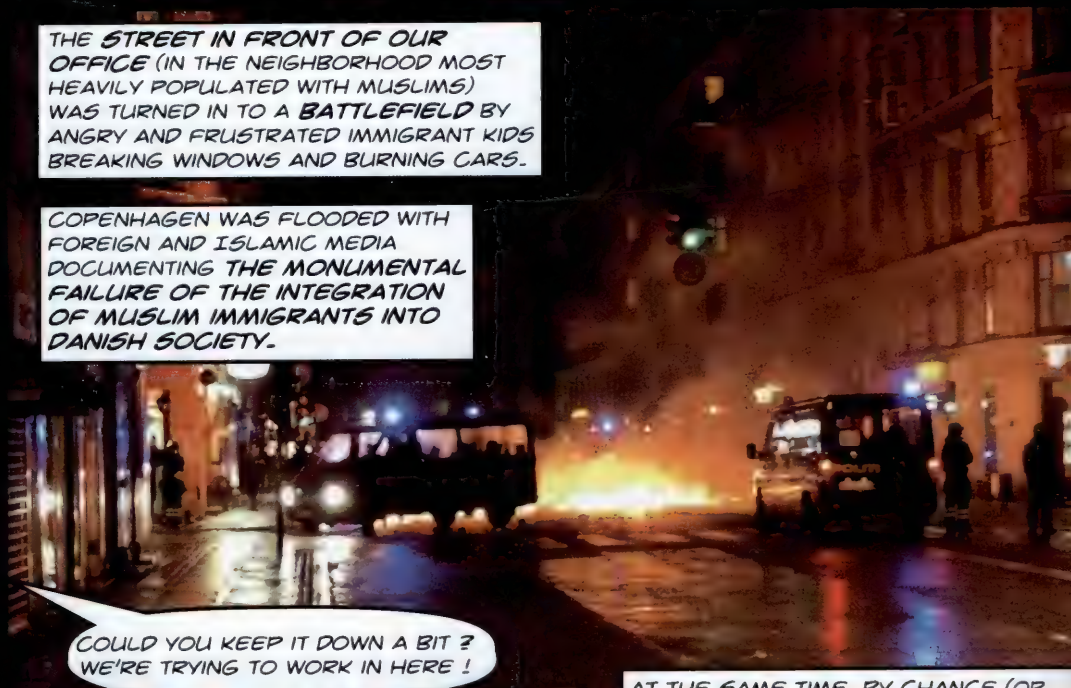

AND **INSTEAD OF GOING ABOVE AND BEYOND THE RULES**, WE DECIDED TO PUSH TO THE EDGE OF THE REGULATIONS – TO INFLATE OUR BUILDING UNTIL IT HIT THE INVISIBLE IMMATERIAL BOUNDARIES...
...TO DISCOVER **THE HIDDEN BEAUTY OF THE BUREAUCRACY !**


THE BATTERY
BAT


URBAN
INTEGRATION


Søndag den 14. april 2006 *** www.jp.dk
Jyllands-Poste
Danmarks international
IN THE SPRING OF 2006, A HANDFUL OF DANISH CARTOONISTS ON A CLUMSY CRUSADE FOR FREEDOM OF SPEECH MADE CARICATURES OF THE PROPHET MOHAMMED AND TRIGGERED AN OUTRAGE IN MOST OF THE ISLAMIC WORLD.


FLAGS WERE BURNED ALONG WITH EMBASSIES AND IMAGES OF THE DANISH PRIME MINISTER.


THE STREET IN FRONT OF OUR OFFICE (IN THE NEIGHBORHOOD MOST HEAVILY POPULATED WITH MUSLIMS) WAS TURNED IN TO A BATTLEFIELD BY ANGRY AND FRUSTRATED IMMIGRANT KIDS BREAKING WINDOWS AND BURNING CARS.
COPENHAGEN WAS FLOODED WITH FOREIGN AND ISLAMIC MEDIA DOCUMENTING THE MONUMENTAL FAILURE OF THE INTEGRATION OF MUSLIM IMMIGRANTS INTO DANISH SOCIETY.
COULD YOU KEEP IT DOWN A BIT ? WE'RE TRYING TO WORK IN HERE !
AT THE SAME TIME, BY CHANCE (OR WAS IT FATE ?), WE WERE FINISHING UP OUR FIRST SKETCHES FOR WHAT COULD BE A FIRST ATTEMPT AT A SUCCESSFUL INTEGRATION OF ISLAM IN DENMARK. BUT THE STORY HAD ALREADY BEGUN DECADES EARLIER...

1992 THE COPENHAGEN CITY UNCIL DECIDED THAT THE **OLD MY SHOOTING RANGE** IN THE DLE OF THE CITY SHOULD BE NVERTED INTO AN **EXTENSION** **COPENHAGEN UNIVERSITY.**

IT SHOULD BE A **LOW DENSITY CAMPUS OF 3-STOREY BUILDINGS**, SINCE LOW DENSITY WAS SEEN AS A GUARANTEE OF LIGHT AND FRESH AIR.

UNIVERSITY

AS A SYMBOL OF CULTURAL INTEGRATION IT **ALSO HAD TO CONTAIN A MOSQUE...**

ORTLY AFTER A NEW BWAY WAS BUILT, AN BAN NEIGHBORHOOD ERGED AROUND IT AND THE **IVERSITY EXPANDED IN** **E OPPOSITE DIRECTION.**

THE MEANTIME, EXPERTS UND THAT URBAN LIFE QUIRES URBAN DENSITY. **E NEW NEIGHBORHOOD S MADE HIGHER AND NSER** IN ORDER TO ENSURE OPLE IN THE STREETS AND STOMERS IN THE CAFÉS.

WE'VE GONE OVER BUDGET **AGAIN ?!! SACRE BLEU !!**

Metro

RULES HOWEVER REMAINED THE E: 3 FLOORS AND A MOSQUE. BUT **ISLAMIC COMMUNITY COULDN'T EE ON WHAT KIND OF MOSQUE...**

...AND THE **PRIVATE DEVELOPERS DIDN'T KNOW WHAT TO DO** WITH A SITE RESERVED FOR ISLAMIC ARCHITECTURE. SO THE SITE REMAINED EMPTY. UNTIL...

ONE DAY A CLIENT CALLED US D ASKED US TO DO A SUPER NSE DEVELOPMENT, **4 TIMES ENSER THAN CURRENT TANDARDS.**

E MASSIVE DEVELOPMENT OF OUSING AND OFFICE WOULD REATE THE NEED FOR RETAIL, ILTURE AND LEISURE TO OCCUPY E GROUND FLOOR WITH **AN RUNDANCE OF URBAN LIFE.**

ND THE **REVENUE WOULD POTENTIALLY BECOME SO GREAT** THAT IT WOULD BE OSSIBLE TO **SPONSOR THE MOSQUE** AS PART OF THE PROJECT. IT WAS CLEAR THAT WE OULD HAVE TO BUILD **HIGHER AND DENSER** THAN YOU TRADITIONALLY DO IN COPENHAGEN.

AND IT WAS CLEAR THAT THE PROJECT WAS GOING TO BE **ALL ABOUT INTEGRATION!** THE FUNCTIONAL INTEGRATION OF **ALL ASPECTS OF URBAN LIFE IN ONE COMMUNITY:**

APARTMENTS

CHILD CARE

SPORTS FACILITIES

OFFICES

SHOPPIN

CULTURAL INSTITUTIONS...

...AND A **MOSQUE.**



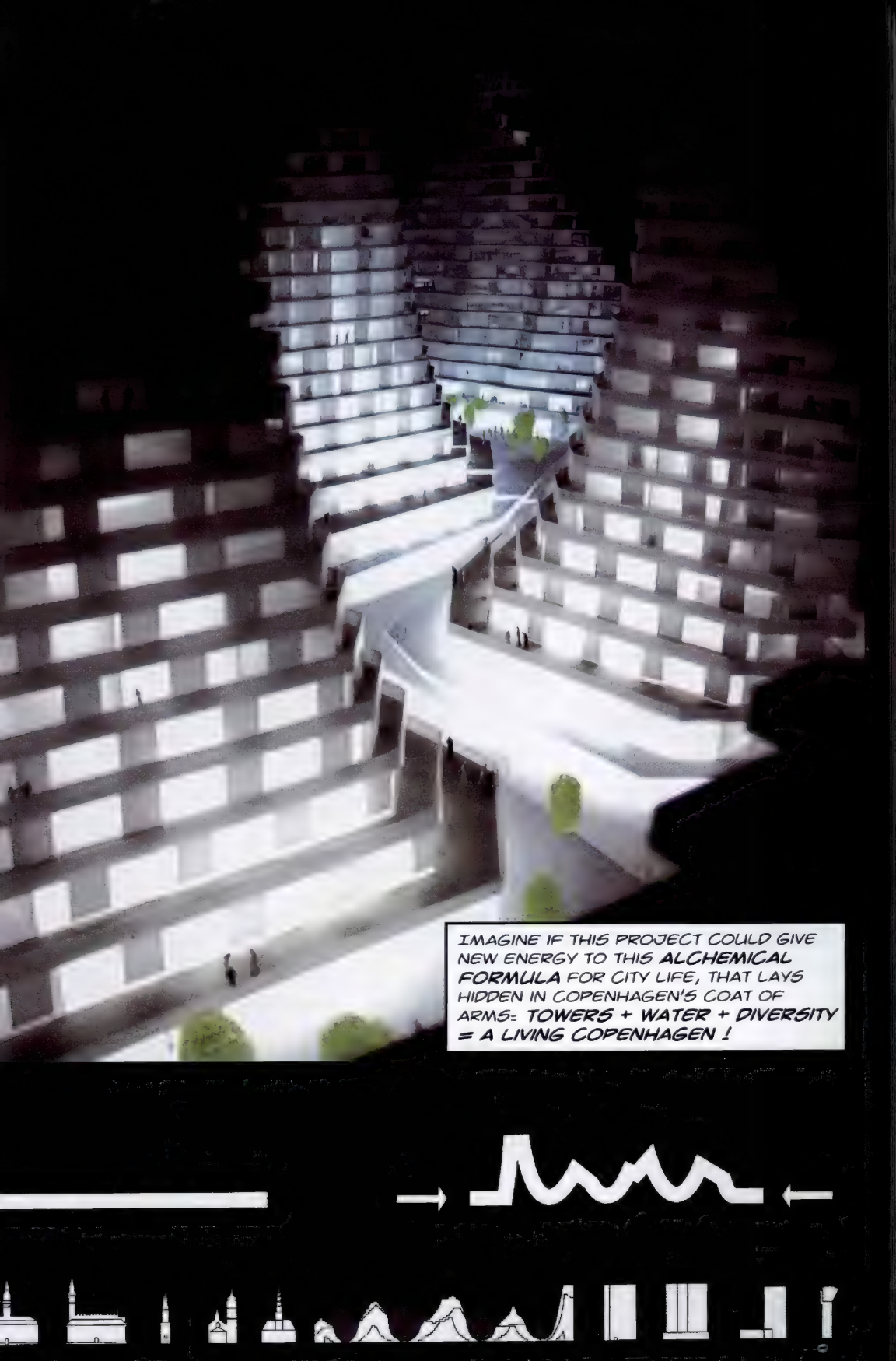
THE **URBAN INTEGRATION** OF THE **THREE DISCONNECTED NEIGHBORHOODS** OF **ISLANDS BRYGGE, AMAGERBRO AND ØRESTAD** INTO ONE OVERLAPPING URBAN ACTIVITY CENTRE...

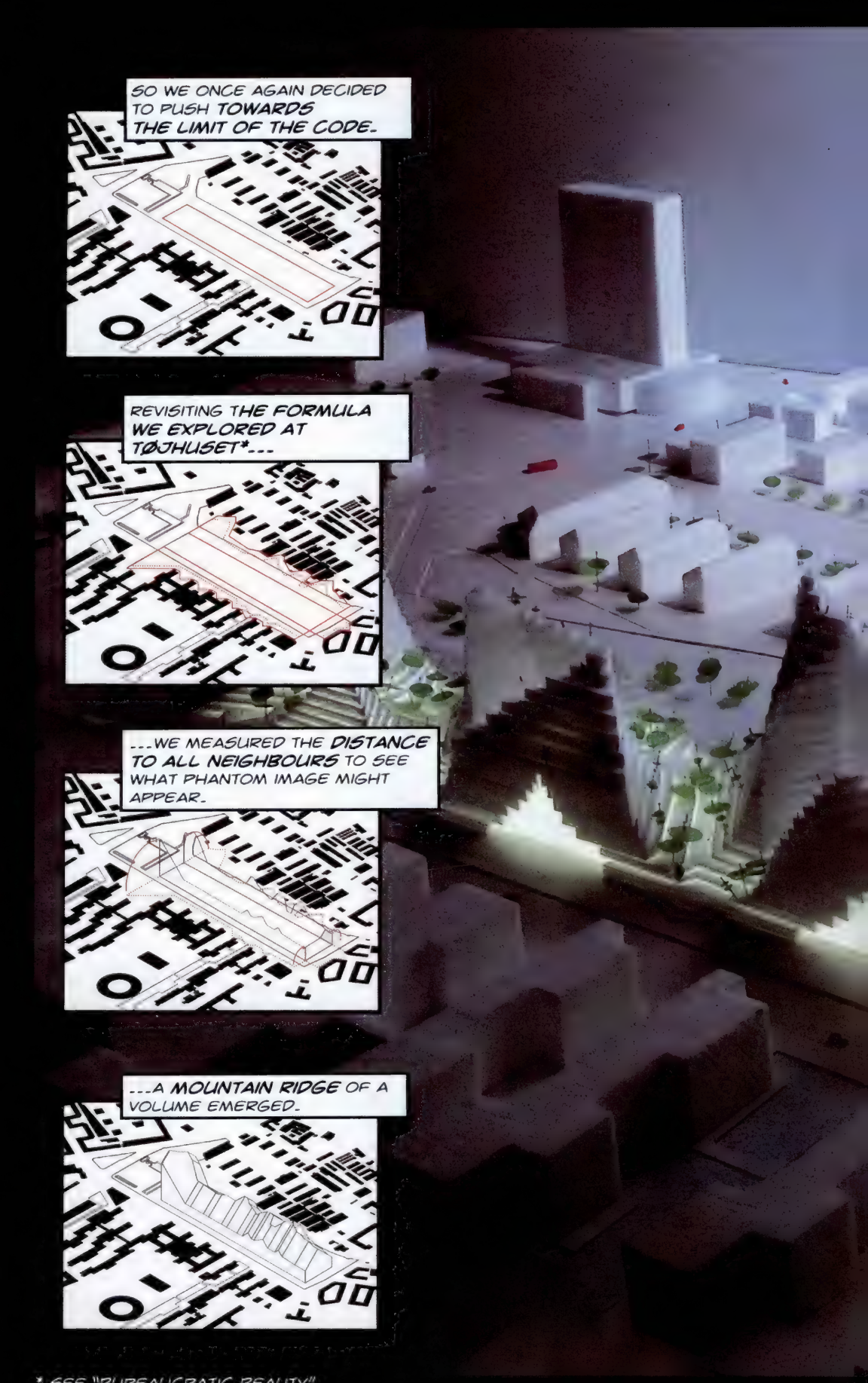
AND FINALLY, THE CULTURAL INTEGRATION OF **ISLAMIC AND DANISH CULTURE**, BY INCORPORATING **THE FIRST MOSQUE EVER BUILT IN DENMARK** INTO THE CENTER OF THE COMPLEX.

IF YOU STUDY **COPENHAGEN'S COAT OF ARMS**, YOU GAIN AN INTERESTING INSIGHT INTO THE CITY'S HERALDIC IDENTITY.



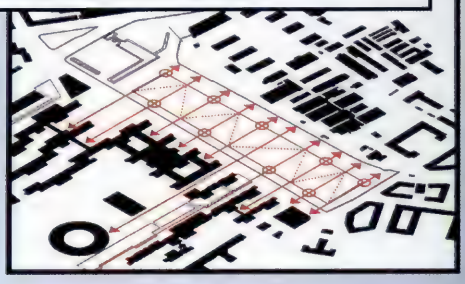
THREE TOWERS STAND SIDE BY SIDE **WITH THEIR FEET IN WATER**, THE SPIRES OF THE TOWERS CROWNED BY **TWO DAVID STARS** AND **A CRESCENT MOON** – THE IMAGE OF A MODERN **MULTICULTURAL METROPOLIS** WITH HARBOURFRONTS **POPULATED BY PEOPLE OF ALL RELIGIONS.**


IMAGINE IF THIS PROJECT COULD GIVE NEW ENERGY TO THIS ALCHEMICAL FORMULA FOR CITY LIFE, THAT LAYS HIDDEN IN COPENHAGEN'S COAT OF ARMS: TOWERS + WATER + DIVERSITY = A LIVING COPENHAGEN !

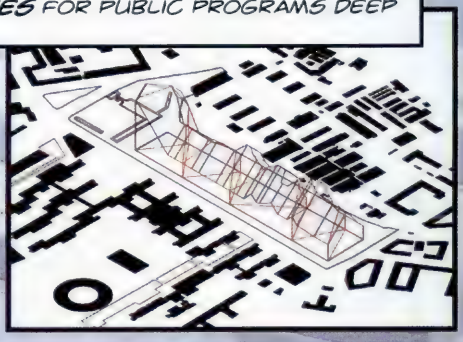


* SEE "BUREAUCRATIC BEAUTY"

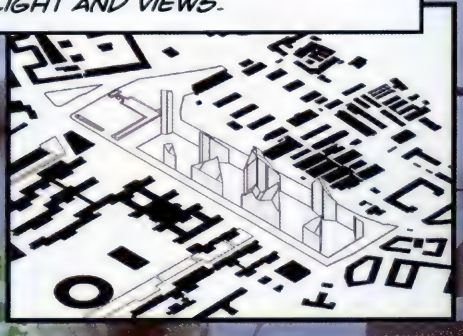
FOLLOWING THE MASTER PLAN OF THE SURROUNDING LOTS, WE **CARVED PASSAGES** ACROSS THE SITE **TO CONNECT THE NEIGHBOURS**, TRANSFORMING THE RIDGE INTO **INDIVIDUAL PEAKS**.



THE TOWERS LEFT STANDING WERE TOO DEEP FOR HUMAN OCCUPATION SO **WE CARVED OUT CAVES** FOR PUBLIC PROGRAMS DEEP INSIDE.



ON THE GROUND WE **CONNECTED THE PEAKS** TO CREATE A **CONTINUOUS PUBLIC INTERIOR**, AND OPENED THE CAVES FOR **DAYLIGHT AND VIEWS**.

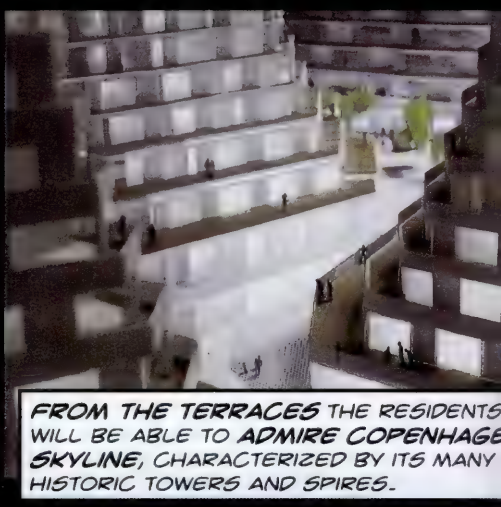


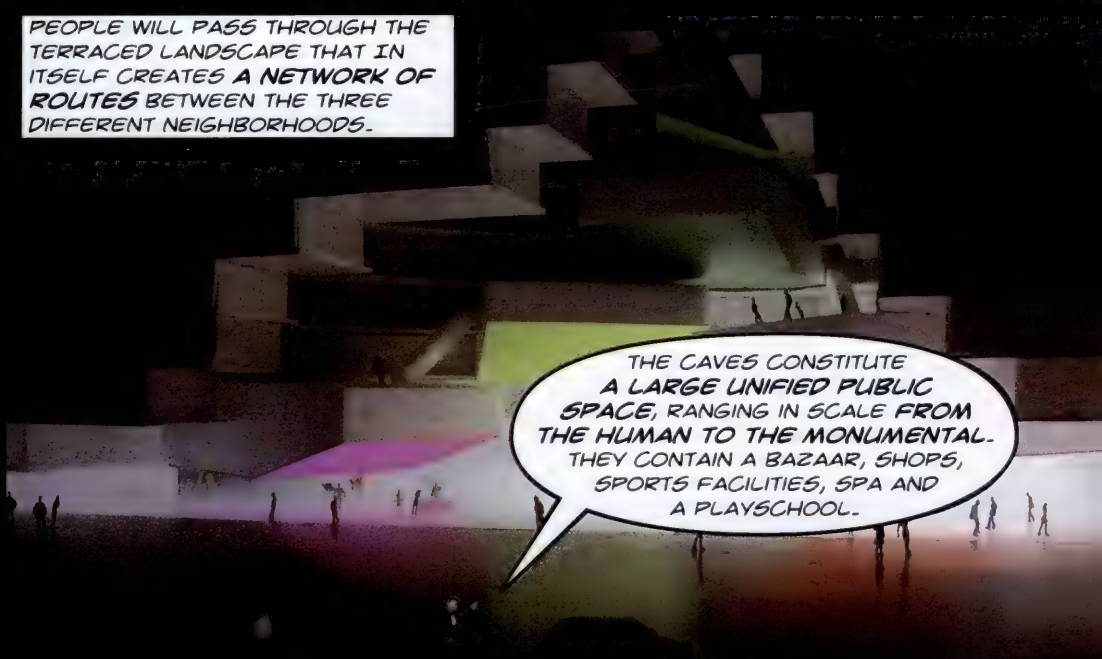
THE RESULTING ARCHITECTURE IS AN **ARTIFICIAL LANDSCAPE** OF **URBAN PEAKS AND PARK-LIKE CANYONS, PUBLIC CAVES** AND **RESIDENTIAL RICE FIELDS**.



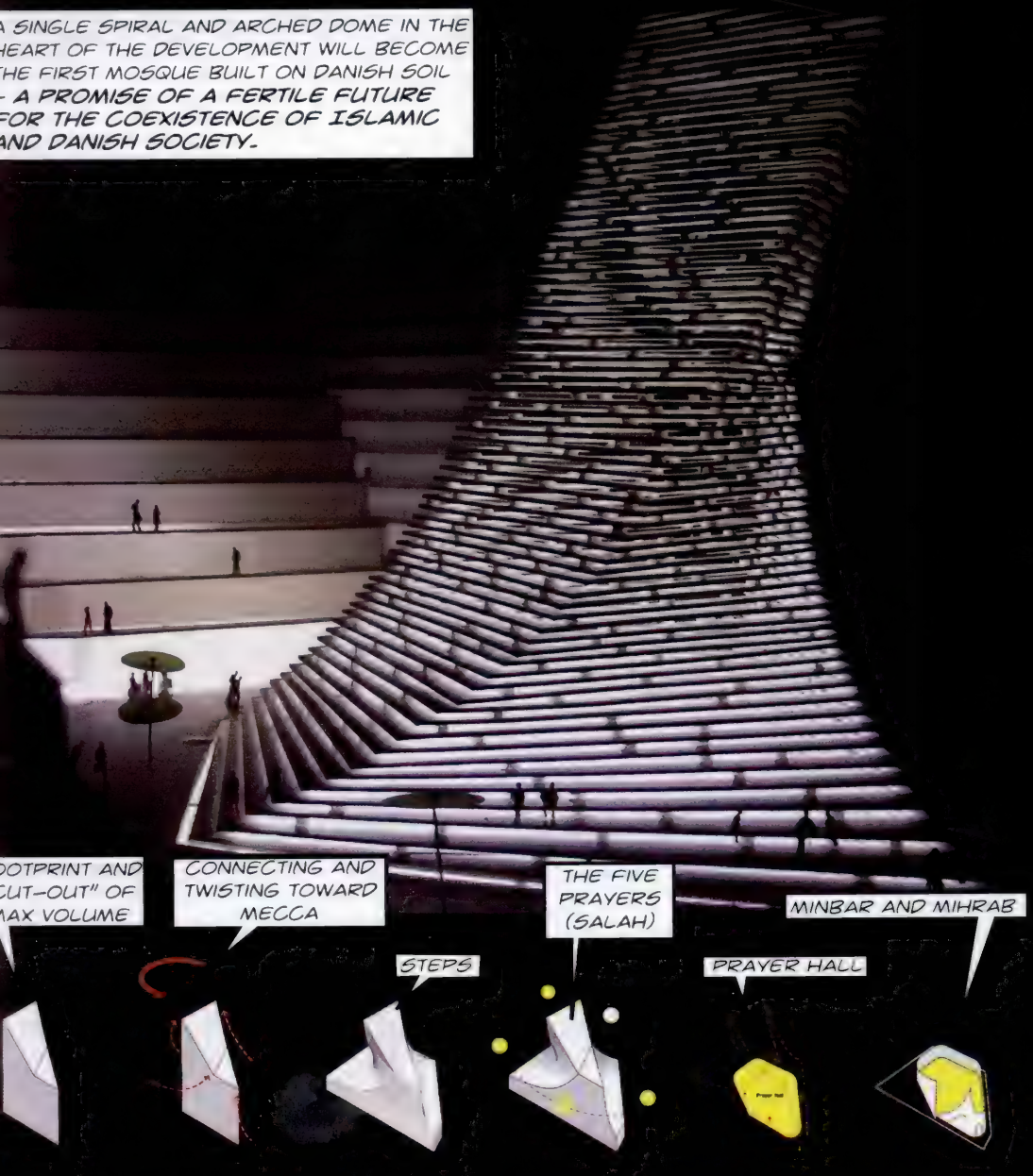

AN ARCHITECTURE **FREE FROM ANY STYLISTIC STRAITJACKET** – FREE TO CREATE NEW ASSOCIATIONS FROM THE ARCHITECTONIC SPECTRUM.

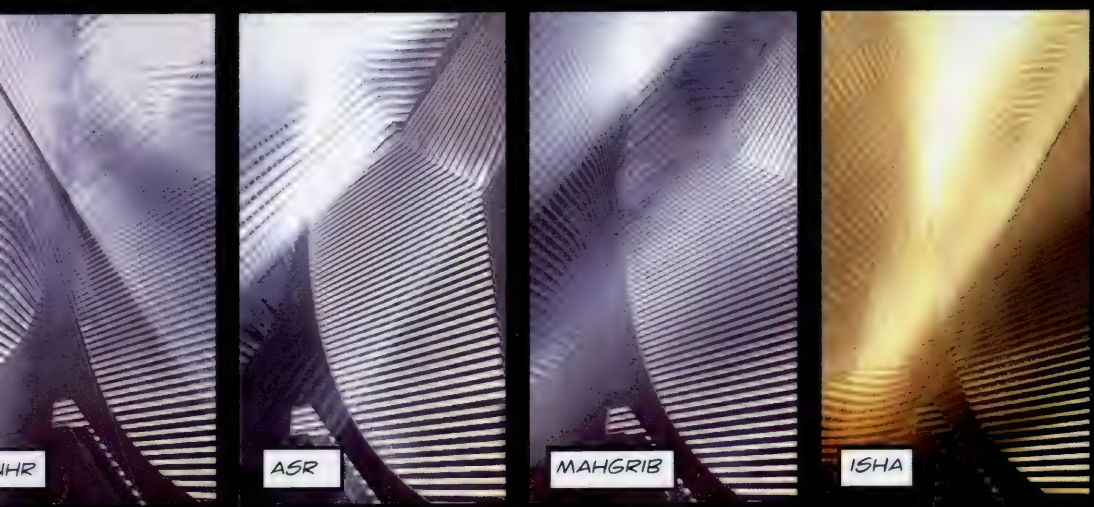

THE VALLEY PROVIDES A **PROTECTED OASIS** FOR THE CHILDREN OF THE INTEGRATED PLAYSCHOOL.

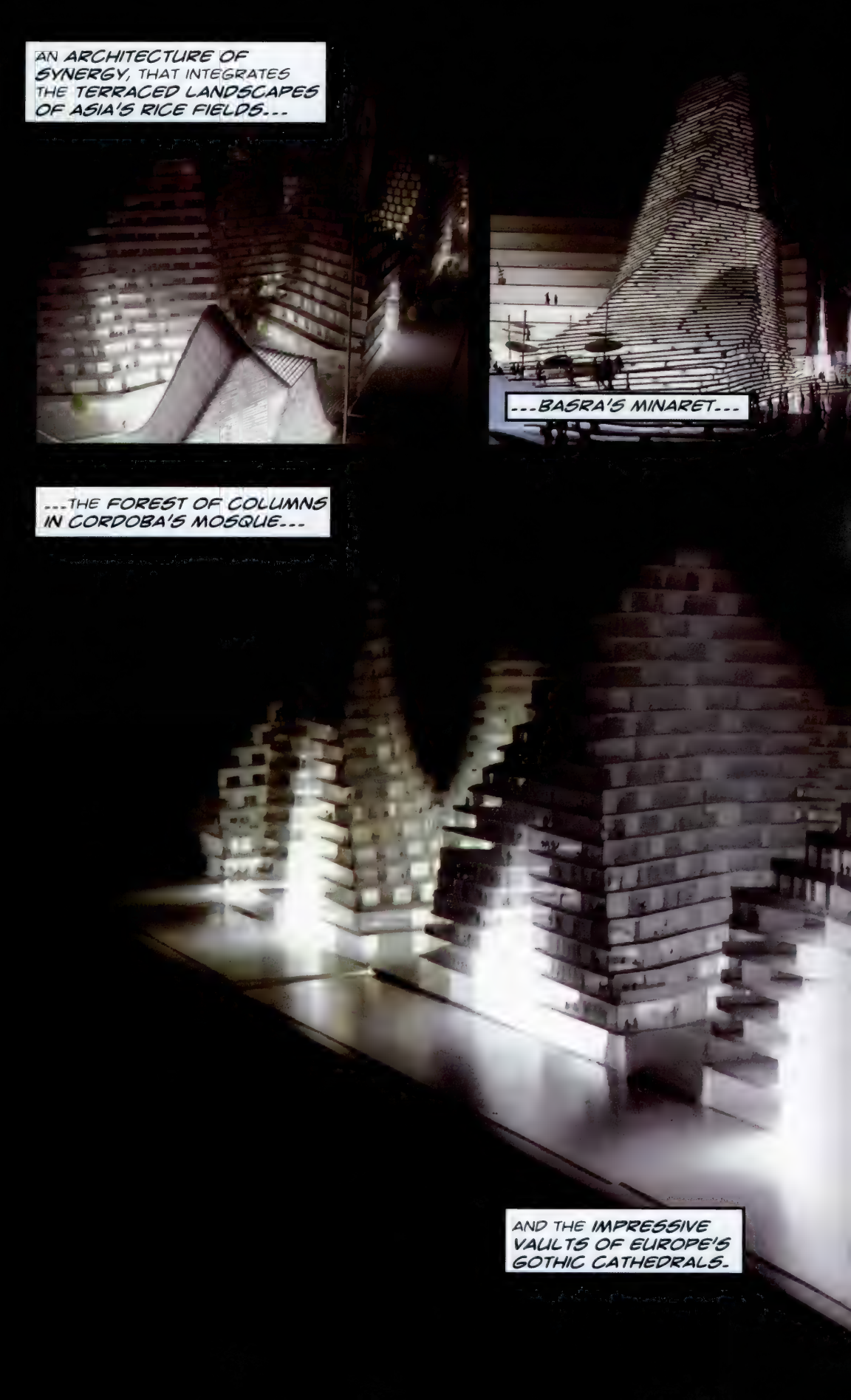

FROM THE TERRACES THE RESIDENTS WILL BE ABLE TO **ADMIRE COPENHAGE SKYLINE**, CHARACTERIZED BY ITS MANY HISTORIC TOWERS AND SPIRES.


PEOPLE WILL PASS THROUGH THE TERRACED LANDSCAPE THAT IN ITSELF CREATES **A NETWORK OF ROUTES** BETWEEN THE THREE DIFFERENT NEIGHBORHOODS.
THE CAVES CONSTITUTE **A LARGE UNIFIED PUBLIC SPACE**, RANGING IN SCALE **FROM THE HUMAN TO THE MONUMENTAL**. THEY CONTAIN A BAZAAR, SHOPS, SPORTS FACILITIES, SPA AND A PLAYSCHOOL.

A SINGLE SPIRAL AND ARCHED DOME IN THE HEART OF THE DEVELOPMENT WILL BECOME THE FIRST MOSQUE BUILT ON DANISH SOIL - **A PROMISE OF A FERTILE FUTURE FOR THE COEXISTENCE OF ISLAMIC AND DANISH SOCIETY.**






AN ARCHITECTURE OF SYNERGY, THAT INTEGRATES THE TERRACED LANDSCAPES OF ASIA'S RICE FIELDS...
...BASRA'S MINARET...
...THE FOREST OF COLUMNS IN CORDOBA'S MOSQUE...
AND THE IMPRESSIVE VAULTS OF EUROPE'S GOTHIC CATHEDRALS.

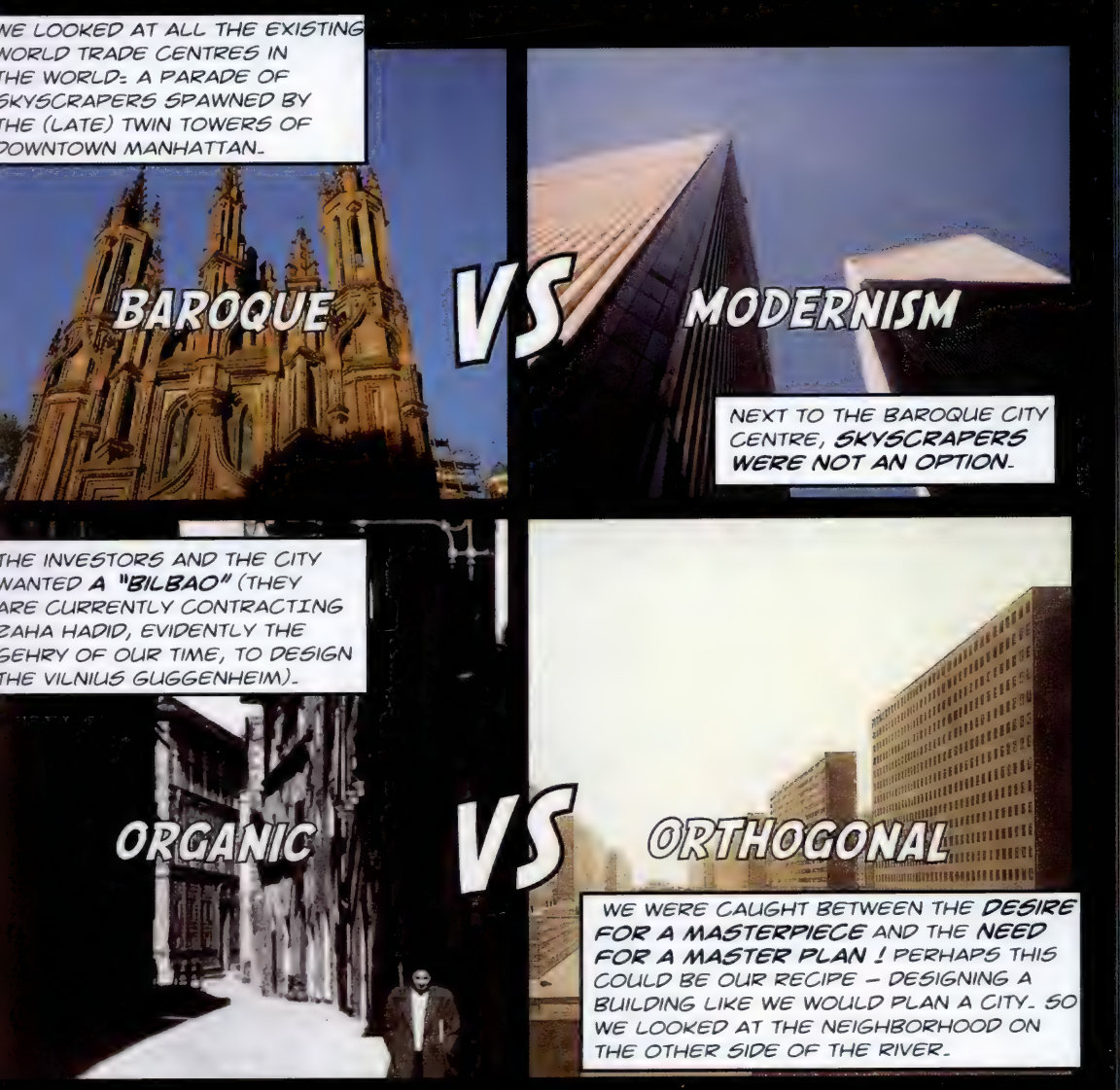

THE TOWER OF BABEL COLLAPSED BECAUSE OF CONFUSION BETWEEN THE DIFFERENT LANGUAGES.
آداب عرض ہے
HELLO!
THE NEW PEAKS OF THE BATTERY ARE BUILT UPON A MULTICULTURAL COCKTAIL OF RELIGION, CULTURAL ACTIVITY AND ARCHITECTURE.


VILNIUS WORLD TRADE CENTER 1
WTC


BAROQUE
NETWORK


VILNIUS IS THE GEOGRAPHICAL CENTER OF EUROPE.
EUROPOS CENTRAS
?
ITS DOWNTOWN IS A UNESCO WORLD HERITAGE BAROQUE CITY THAT HAS EMERGED ON THE FOOT OF A SMALL HILL AT THE CONFLUENCE OF THE NERIS AND VILNIA RIVERS.
RIGHT ACROSS FROM THE BAROQUE CITY, ON THE OTHER SIDE OF THE RIVER, WE WERE ASKED TO DESIGN A NEW VILNIUS WORLD TRADE CENTER.
?
CENTRE
BAROQUE CITY
INCORPORATING OFFICES, SHOPS, CONFERENCE FACILITIES, THEATRES, HOTELS, APARTMENTS, A MUSEUM, A HOSPITAL AND TWO BANKS, IT WAS MORE LIKE DESIGNING A CITY THAN A BUILDING.
HOW DO YOU DESIGN A SINGLE BUILDING FOR A SPRAWL OF PROGRAMS ?


WHEN ASKED TO DESIGN 300.000 M² OF MIXED PROGRAM IN ONE GO, YOU ENTER THE TWILIGHT ZONE BETWEEN ARCHITECTURE AND URBANISM.
URBANISM, THE ART AND SCIENCE OF CREATING A LIVING CITY, IS MOST SUCCESSFUL WHEN IT HAPPENS SLOWLY...
... WHILE PROPERTY DEVELOPMENT IS MOST PROFITABLE WHEN IT HAPPENS FAST !
HOW COULD WE INTEGRATE SUCH A LARGE PROGRAM INTO A HISTORICALLY FRAGILE CONTEXT ?


WE LOOKED AT ALL THE EXISTING WORLD TRADE CENTRES IN THE WORLD: A PARADE OF SKYSCRAPERS SPAWNED BY THE (LATE) TWIN TOWERS OF DOWNTOWN MANHATTAN.
BAROQUE
VS
MODERNISM
NEXT TO THE BAROQUE CITY CENTRE, SKYSCRAPERS WERE NOT AN OPTION.
THE INVESTORS AND THE CITY WANTED A "BILBAO" (THEY ARE CURRENTLY CONTRACTING ZAHA HADID, EVIDENTLY THE GEHRY OF OUR TIME, TO DESIGN THE VILNIUS GUGGENHEIM).
ORGANIC
VS
ORTHOGONAL
WE WERE CAUGHT BETWEEN THE DESIRE FOR A MASTERPIECE AND THE NEED FOR A MASTER PLAN ! PERHAPS THIS COULD BE OUR RECIPE – DESIGNING A BUILDING LIKE WE WOULD PLAN A CITY. SO WE LOOKED AT THE NEIGHBORHOOD ON THE OTHER SIDE OF THE RIVER.



WE FOUND A **DIAGRAM OF A TREE** ACCOMPANIED BY THE WORDS OF THE LITHUANIAN POET TOMAS VENCLOVA: "THE UNIQUE AND DIVERSE OLD TOWN OF VILNIUS IS ONE OF THE LARGEST IN CENTRAL AND EASTERN EUROPE; EVEN THE NEWER PARTS OF THE CITY HAVE INHERITED ITS IRREGULAR, ORGANIC PLANNING PRINCIPLE."

THE HISTORICAL CITY CENTRE HAD **EVOLVED THROUGH CENTURIES** OF CONSTANT **MODIFICATIONS AND MUTATIONS**, GENERATING A BOTH INTUITIVE AND SURPRISING SPATIAL STRUCTURE.

WE TRIED **MAPPING DOWNTOW VILNIUS** ONTO THE SITE.

BUT THAT WOULD CREATE A SERIES OF **SEPARATE BUILDINGS CUT OFF FRO EACH OTHER** BY STREETS AND SQUARES IF WE WANTED TO CREATE A WORLD TRADE CENTER, A NETWORK OF SEPARATE FUNCTIONS **FUSED TOGETHER** TO FORM A WHOLE, WE NEEDED TO **INVERT THE PATTERN**: TURNING THE STREETS INTO BUILDINGS, AND THE BLOCKS INTO PARKS.

THE RESULT WAS A **NETWORK STRUCTURE** – LIKE A **GIANT ROOT ZONE** REACHING OUT, CREATING **CONNECTIONS TO ALL THE NEIGHBOURING STREETS.** THE COURTYARDS AND GARDENS WOULD PENETRATE ALL THE WAY FROM THE PERIMETER TO THE CENTRE, LIKE **CANYONS CARVING INTO THE HIGHLANDS.**

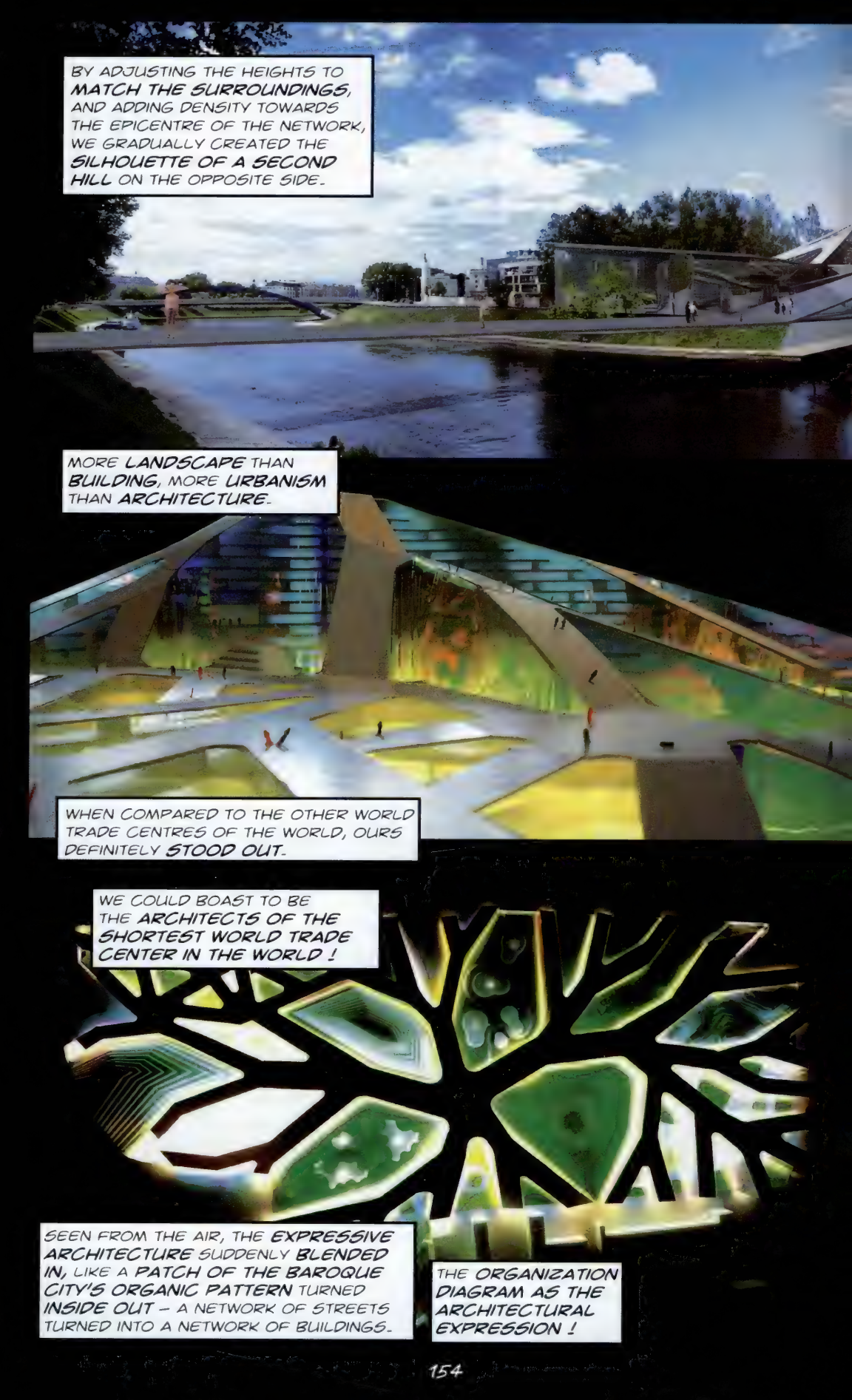
THE COMPLEX FUNCTIONAL DIAGRAM OF INTERNAL AND EXTERNAL ADJACENCIES COULD SUDDENLY BE SOLVED BY SIMPLY **ADDING ONE PROGRAM TO ANOTHER** OR BIFURCATING BRANCHES TO MERGE MULTIPLE PROGRAMS INTO ONE ENTITY.



WE SIMPLY STARTED WITH THE WORLD TRADE CENTRE CONFERENCE CENTRE AT THE... WELL... CENTRE, AND FROM THERE WE GREW THE ADJACENT FUNCTIONS IN VARIOUS DIRECTIONS.

LIKE THE ROOTS OF A TREE REACHING FOR WATER, VARIOUS PROGRAMS WERE **REACHING TOWARDS** THE **DOWNTOWN**, THE **RIVER** OR THE **PARK**.

THE **MUSEUM WENT TOWARDS THE WATER**, WHILE THE **BANK REACHED FOR THE ARTERY ROADS**.


BY ADJUSTING THE HEIGHTS TO MATCH THE SURROUNDINGS, AND ADDING DENSITY TOWARDS THE EPICENTRE OF THE NETWORK, WE GRADUALLY CREATED THE SILHOUETTE OF A SECOND HILL ON THE OPPOSITE SIDE.
MORE LANDSCAPE THAN BUILDING, MORE URBANISM THAN ARCHITECTURE.
WHEN COMPARED TO THE OTHER WORLD TRADE CENTRES OF THE WORLD, OURS DEFINITELY STOOD OUT.
WE COULD BOAST TO BE THE ARCHITECTS OF THE SHORTEST WORLD TRADE CENTER IN THE WORLD !
SEEN FROM THE AIR, THE EXPRESSIVE ARCHITECTURE SUDDENLY BLENDED IN, LIKE A PATCH OF THE BAROQUE CITY'S ORGANIC PATTERN TURNED INSIDE OUT – A NETWORK OF STREETS TURNED INTO A NETWORK OF BUILDINGS.
THE ORGANIZATION DIAGRAM AS THE ARCHITECTURAL EXPRESSION !

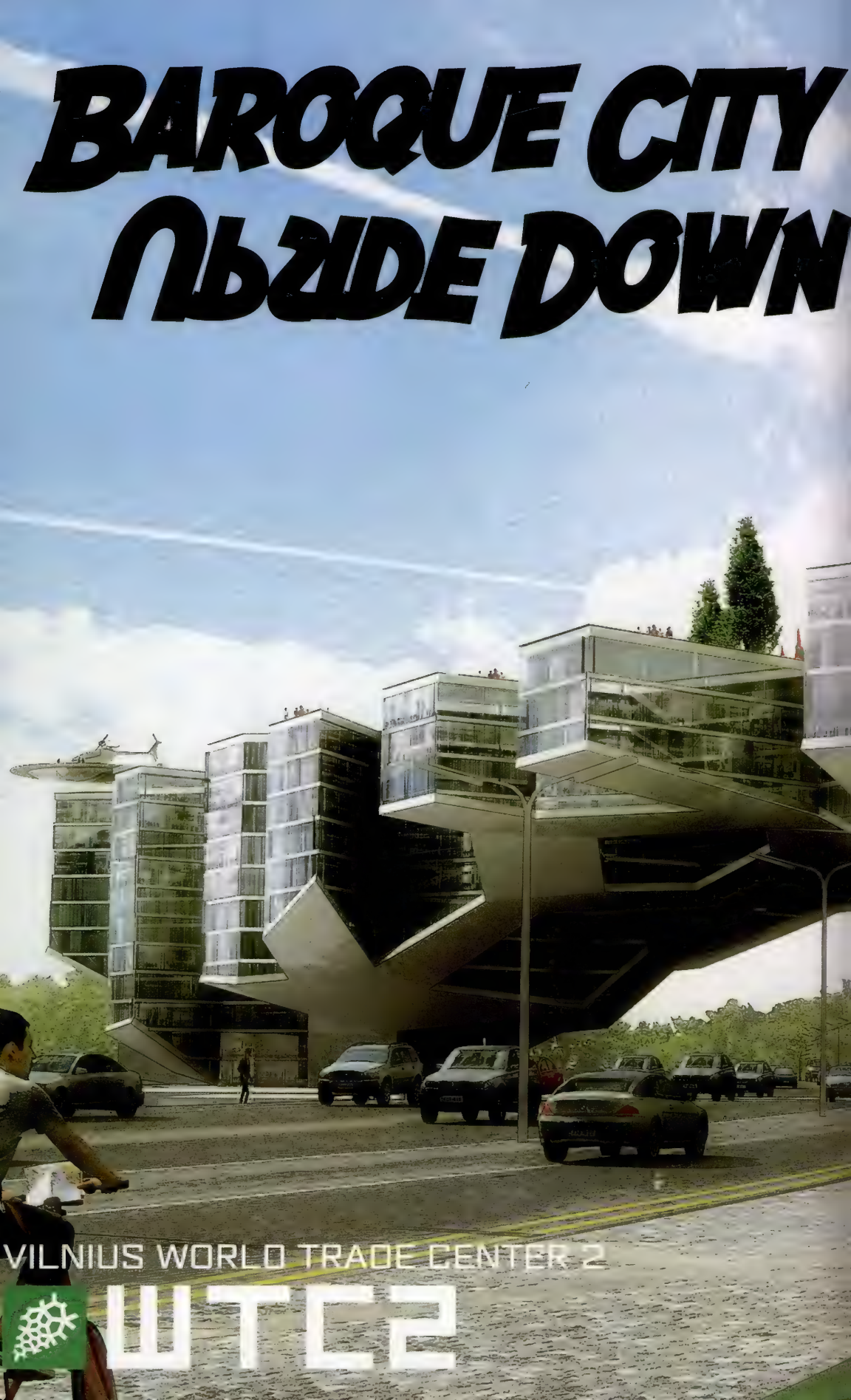

WHEN WE PRESENTED THE PROJECT, EVERYBODY LOVED IT !
THE CLIENT LOVED IT BECAUSE IT WAS A SPOT-ON RESPONSE TO THEIR PROGRAM: EVERY ADJACENCY, EVERY CONNECTION AND EVERY SQUARE METER IN PLACE.


E LOCAL LANDOWNER
CAUSE HE SAW SOMETHING
T SEEMED AN EFFICIENT USE
HIS LAND.


AND THE CITY BECAUSE THEY SAW A NEW INTERPRETATION OF THEIR LOCAL HERITAGE: CONTEMPORARY BAROQUE .


UNFORTUNATELY, THEY DIDN'T LIKE EACH OTHER AS MUCH AS THEY DID THE DESIGN – AND THE DEAL WENT DOWN THE DRAIN.
TO BE CONTINUED...

BAROQUE CITY
INSIDE DOWN





HALF A YEAR AFTER THE RISE AND FALL OF OUR FIRST VILNIUS WORLD TRADE CENTER, WE WERE CALLED UP BY THE CLIENT AGAIN.

THEY HAD FOUND **A NEW SITE** THAT COULD FIT THE PROGRAM.

THE TIME WAS SHORT BUT SINCE THEY HAD LOVED OUR FIRST SCHEME, THEY REALLY **WANTED US TO REPEAT IT ON THE NEW SITE.**



WE WERE NOSTALGIC ABOUT OUR FLING WITH CONTEMPORARY BAROQUE AND PRAYED THE NEW SITE WOULD BE AN EASY FIT...



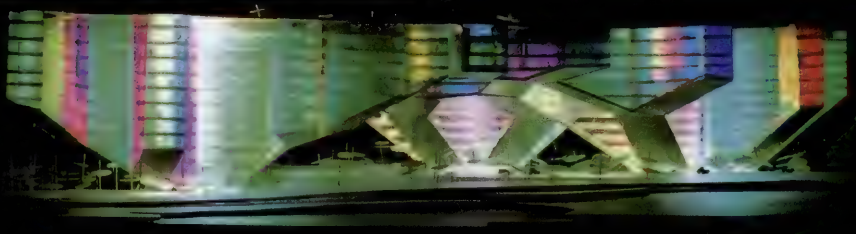
APPARENTLY, THERE IS NO GOD...

THE NEW SITE WAS SEVERED BY **A HIGHWAY DOWN THE MIDDLE.** THE PROGRAM WOULDN'T FIT IN A LOW STRUCTURE BECAUSE THE HIGHWAY OCCUPIED ALMOST HALF THE LAND, **MAKING A UNIFIED NETWORK IMPOSSIBLE !**

WE DIDN'T HAVE TIME TO COME UP WITH SOMETHING INTERESTING FROM SCRATCH !

IN A POTENT COCKTAIL OF LAZINESS, OPPORTUNISM AND SHEER PANIC, **WE TURNED THE ENTIRE PROJECT UPSIDE DOWN.**

BY TRANSFORMING THE SINGLE PEAK INTO THREE FEET, WE COULD CREATE A STABLE STRUCTURE MORE LIKE THE CANOPY THAN THE ROOTS OF A TREE. THE ELEVATED STRUCTURE WOULD LEAVE THE **GROUND OPEN** FOR **PARKING** AND **PARKS**.



THE ROOF WOULD FORM **A BIG NETWORK-LIKE PARK** SURROUNDED BY THE WTC'S PUBLIC PROGRAMS, LOBBIES AND RESTAURANTS.

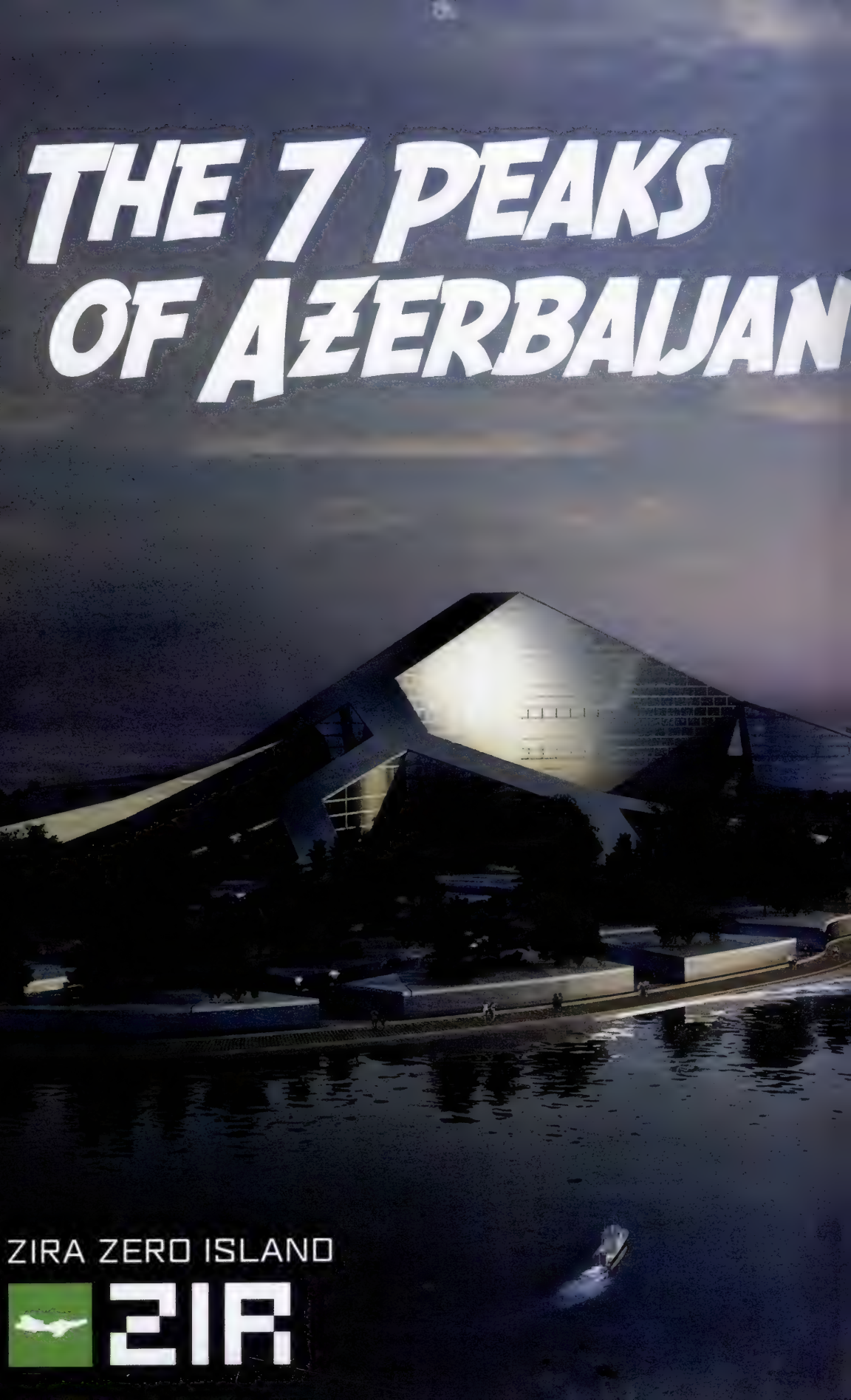
BY **REACHING OVER THE HIGHWAY,** WE COULD CLAIM THE LAND (OR AT LEAST THE AIR) OF THE SITE LOST TO TRAFFIC.

FROM WITHIN THE STRUCTURE, YOU WOULD HAVE **VIEWS TO THE PASSING CARS BENEATH** OR THE SKY ABOVE. THE EXPANDED CANOPY WOULD FURTHER INCREASE THE PROPORTION OF ATTRACTIVE REAL ESTATE.

FROM URBAN PATTERN INSIDE-OUT, TO UPSIDE-DOWN, THE VILNIUS WORLD TRADE CENTER WILL FORM THE GATE FROM THE AIRPORT TO THE CITY CENTER.

ALTHOUGH EVOLVING ONE MUTATION FURTHER AWAY FROM ITS FOUNDING FATHERS, IT STILL UNDENIABLY CARRIES **THE CHARACTERISTICS OF ITS ORIGINAL DNA**.

THE 7 PEAKS OF AZERBAIJAN



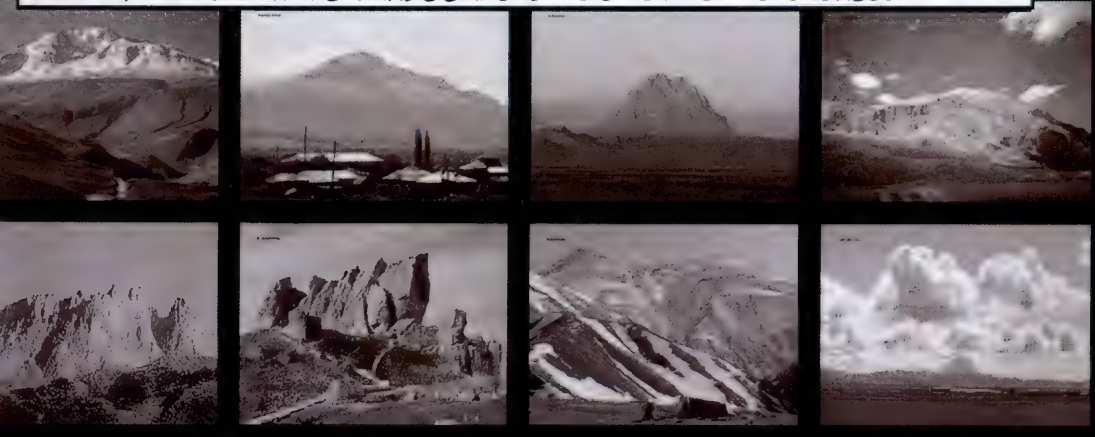
ZIRA ZERO ISLAND

ZIR




BY NOW WE HAVE REALIZED THAT MOST ARCHITECTURAL PROJECTS EITHER **MISCARRY** OR **DIE** IN EARLY INFANCY. HAVING DESIGNED MORE THAN **200 PROJECTS** IN 8 YEARS, WE HAVE SO FAR **ONLY BUILT 8**, AND ANOTHER 3 UNDER CONSTRUCTION. THAT'S A HIT RATE OF **5%**. TO COPE WITH THESE TRAGIC STATISTICS, WE HAVE LEARNED TO APPRECIATE THAT A GOOD IDEA NEVER DIES IN VAIN. THERE IS NO WAY OF TELLING HOW OR WHERE OR WHEN IT WILL RETURN AS A NEW OPPORTUNITY. AS A PRIEST TO THE BEREAVED, WE TELL OURSELVES THAT ARCHITECTURE, LIKE GOD, MOVES IN **MYSTERIOUS** WAYS.
THIS IS THE STORY OF HOW MYSTERIOUSLY ARCHITECTURE **EVOLVES**. IN THE SPRING OF 2008, WE WERE APPROACHED BY DANISH ENGINEERS RAMBØLL WHO HAD CONTACT WITH A CLIEN IN **AZERBAIJAN** THROUGH A DANISH/TURKISH COMPANY CALLED KOSARDEMIR. THE CLIEN CAME TO COPENHAGEN TO VISIT THE OFFICE. WE GAVE HIM A TOU OF LOCAL PROJECTS, INCLUDING THE MOUNTAIN*, JUST APPOINTED THE BEST HOUSING PROJECT IN THE WORLD. **HE LOVED IT** – AS HE DID THE LEGO TOWERS**, THE BATTERY*** AND THE VILNIUS WORLD TRADE CENTER****.
AZERBAIJAN
BAKU
THE REPUBLIC OF AZERBAIJAN'S CAPITAL IS **BAKU,** WHICH IN PERSIAN MEANS THE **WIND-POUNDED CITY**. THE COUNTRY SITS ON THE WESTERN SHORE OF THE CASPIAN SEA, WHICH IS THE LARGEST ENCLOSED BODY OF WATER ON EARTH. AZERBAIJAN IS CALLED **"THE LAND OF FIRE"** DUE TO THE PHENOMENA OF "BURNING HILLSIDES" CAUSED BY GAS SEEPING THROUGH FISSURES IN THE EARTH. IT IS THE BIRTHPLACE OF ZOROASTRISM, THE BELIEF IN FIRE.
*SEE "VERTICAL SUBURBIA"
** SEE "LEGOLAND SCAPE"
*** SEE "URBAN INTEGRATION"
**** SEE "BAROQUE NETWORK"

HE TOLD US THAT THE **CAUCASUS** ARE THE ALPS OF CENTRAL ASIA. SPECIFICALLY, THE **7 PEAKS** ARE DEEPLY ROOTED IN THE HEARTS OF THE AZERI PEOPLE. AS A YOUNG POST-SOVIET DEMOCRACY IN THE MIDDLE OF REDEFINING ITS NATIONAL IDENTITY, THEIR **DRAMATIC LANDSCAPE** IS A BIG POINT OF REFERENCE.



HE ALSO TOLD US ABOUT THE **ISLAND OF ZIRA**. BAKU IS ORGANIZED LIKE THE AZERBAIJANI FLAG: 3 STRIPES OF BLUE, RED AND GREEN (RGB) AND IN THE MIDDLE A CRESCENT AND A STAR. BAKU IS A CRESCENT BAY OVERLOOKING AN ISLAND, ZIRA, AT THE ENTRANCE OF THE BAY.





CAUSE OF ITS **CENTRAL** SITION, ZIRA HAD BEEN AVAL BASE, BUT IT WAS EN ABANDONED. AND E PRESIDENT HAD NEVER LOWED DEVELOPMENT IT, BECAUSE A FAILURE ULD POTENTIALLY RUIN E **CASPIAN VIEW** FOR E ENTIRE CITY.



AZERBAIJAN

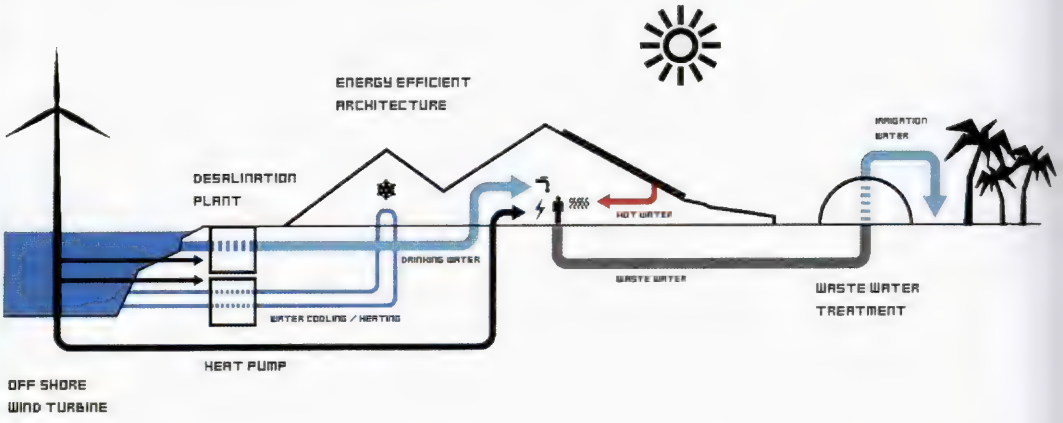


ZIRA ISLAND

HE ASKED US TO CREATE A **NEW CITY** FOR CULTURE AND LEISURE THAT WOULD MAKE THE **7 PEAKS OF AZERBAIJAN** MANIFEST FROM A DISTANCE.



WE SAID WE WOULD DO IT ON ONE CONDITION: IF WE COULD MAKE IT A ZERO-EMISSION ISLAND – **ZIRA ZERO ISLAND.**



SINCE THE ISLAND HAD **NO EXISTING INFRASTRUCTURE**, WE WOULD HAVE TO PROVID ALL RESOURCES: ENERGY, HEAT AND WATER. WITH ABUNDANT SUN, WIND AND SALTWAT WE WOULD BE ABLE NOT ONLY TO CREATE THE **IMAGE** OF MOUNTAINS, BUT RATHER AN ENTIRE **ECOSYSTEM** OF PEAKS AND VALLEYS, CREEKS AND PONDS, SHADE AND SHELTER. THE MOUNTAIN AS A **METAPHOR** AS WELL AS A **MODEL** FOR A NEW TOWN.



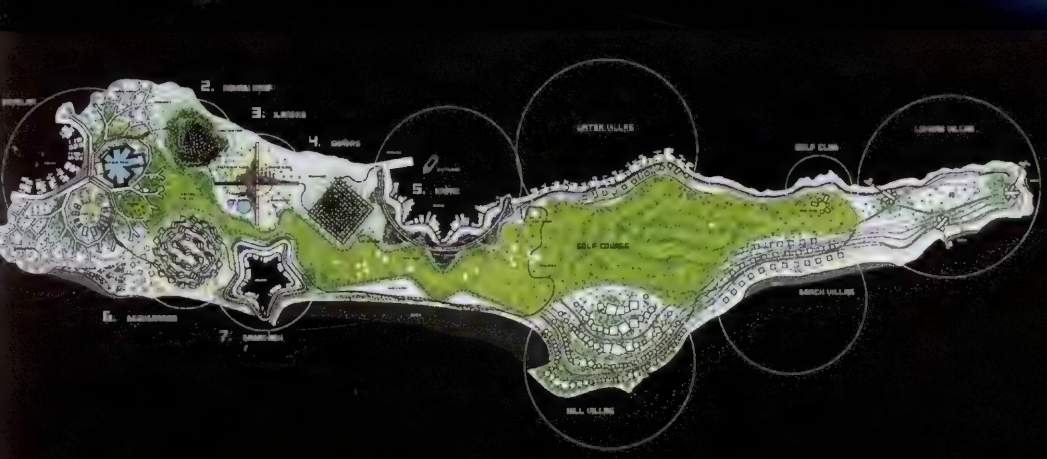


THE ISLAND ITSELF IS **HALF FLAT, HALF HILLY**. WE CONCENTRATE THE URBAN DEVELOPMENT ON THE FLAT PART CREATING THE **ARTIFICIAL TOPOGRAPHY** WHE NONE EXISTS – WHILE LEAVING THE **NATURAL LANDSCAPE** INTACT.

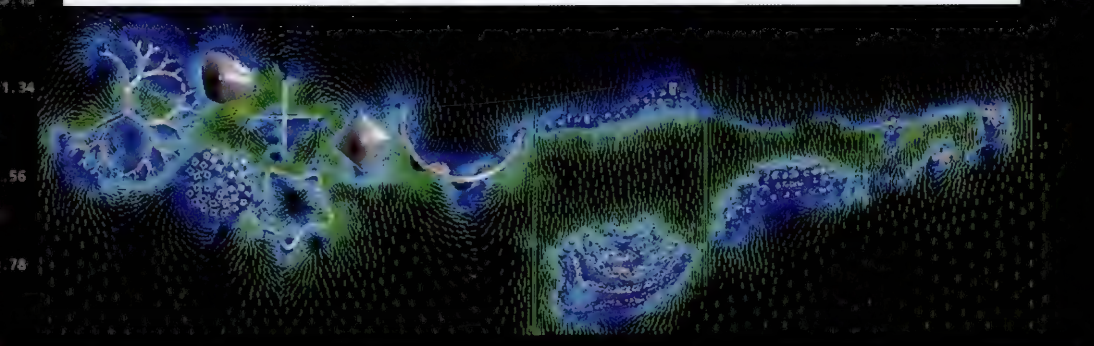
THE URBAN HALF IS DISTRIBUTED AMONGST **7 MOUNTAINS** CONNECTED BY **PARKS AND PROMENADES**.

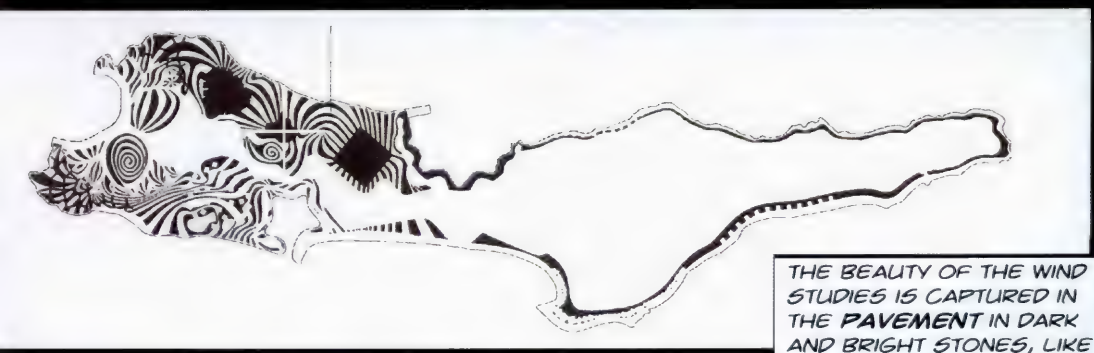






THE LANDSCAPING OF THE ISLAND IS DERIVED FROM **WIND SIMULATIONS** OF THE **MICROCLIMATES** CREATED BY THE MOUNTAINS. SWIRLY PATTERNS CREATED BY THE WIND MOVING ITS WAY THROUGH THE SEVEN PEAKS INFORM THE PLANTING OF TREES AND THE DESIGN OF PUBLIC SPACES. WHERE THE **WINDS AND TURBULENCE** ARE STRONGEST, THE TREES BECOME **DENSER**, CREATING LOWER WIND SPEEDS AND A **COMFORTABLE** OUTDOOR LEISURE CLIMATE.





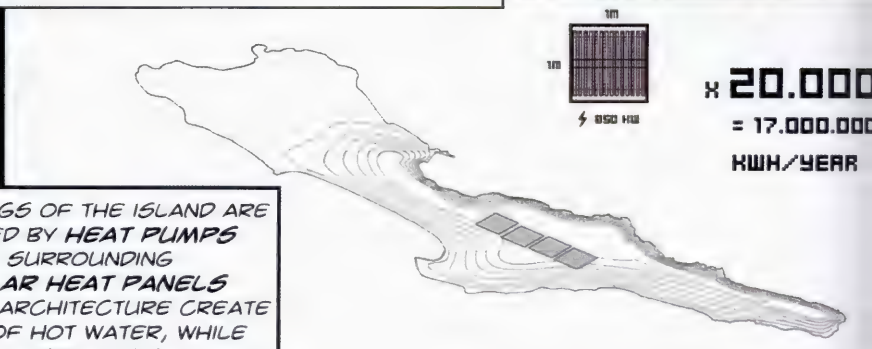
THE BEAUTY OF THE WIND STUDIES IS CAPTURED IN THE **PAVEMENT** IN DARK AND BRIGHT STONES, LIKE A **HYBRID** BETWEEN A GRAPH OF WIND DATA AND A PATTERN BY BRAZILIAN LANDSCAPE ARCHITECT **ROBERTO BURLE MARX**.



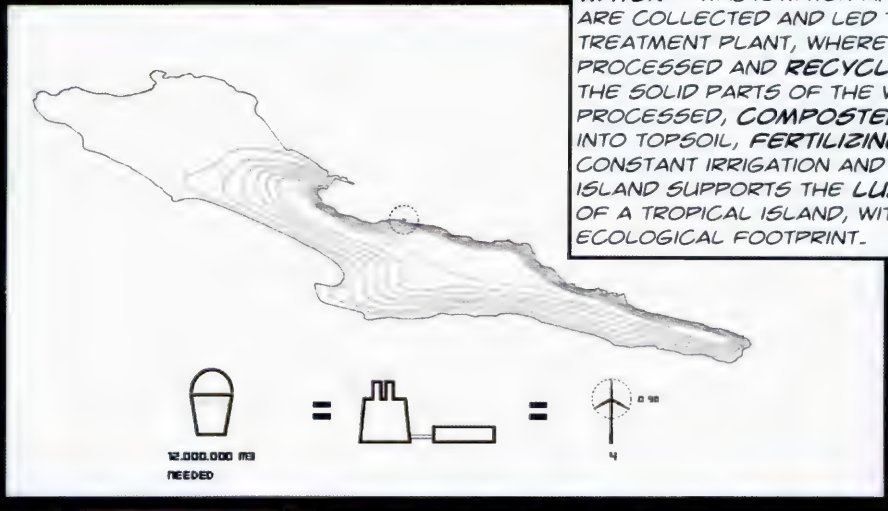
7 MOUNTAINS ARE EACH AN **ARCHITECTURAL TRANSLATION** OF A SPECIFIC UNTAIN INTO BUILT FORM. RATHER THAN WORKING WITH VARIATIONS OF A **CUBE** VARIOUS **RECTANGLES** (LIKE MOST ARCHITECTS), WE STARTED WITH ANOTHER, RE **COMPLEX** GIVEN SHAPE THIS TIME.

= ZERO ISLAND

THE ISLAND DEPLOYS THE 3 ABUNDANT RESOURCES – **SUN, WATER AND WIND** – TO ACHIEVE ITS **ZERO CARBON** FOOTPRINT:

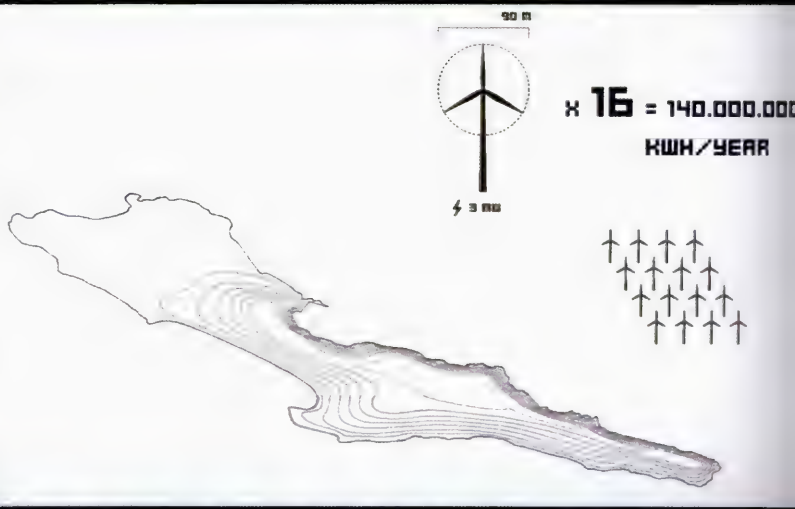


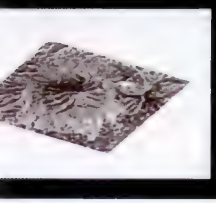
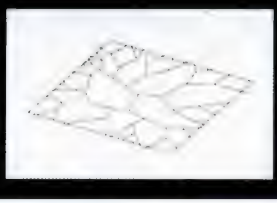
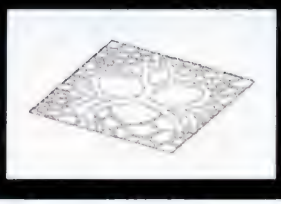
SUN – THE BUILDINGS OF THE ISLAND ARE HEATED AND COOLED BY **HEAT PUMPS** CONNECTED TO THE SURROUNDING CASPIAN SEA. **SOLAR HEAT PANELS** INTEGRATED IN THE ARCHITECTURE CREATE A STEADY SUPPLY OF HOT WATER, WHILE **PHOTOVOLTAICS** ON STRATEGICALLY LOCATED FACADES AND ROOFTOPS POWER DAYTIME FUNCTIONS SUCH AS SWIMMING POOLS AND AQUA PARKS.



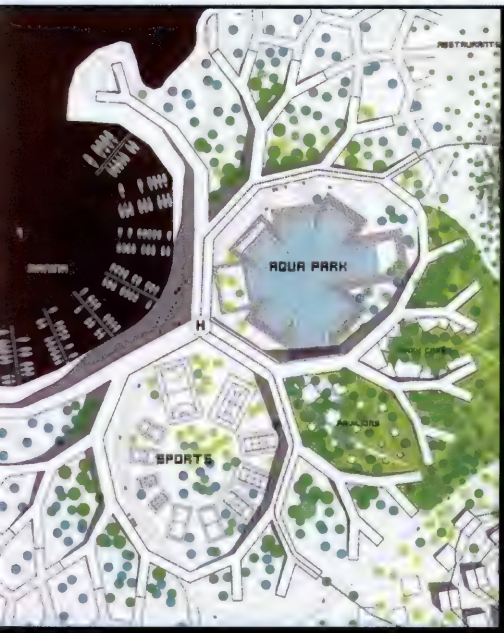
WATER – WASTEWATER AND STORMWATER ARE COLLECTED AND LED TO A WASTE WATER TREATMENT PLANT, WHERE IT IS THEN CLEANED PROCESSED AND **RECYCLED** FOR IRRIGATION. THE SOLID PARTS OF THE WASTE WATER ARE PROCESSED, **COMPOSTED** AND FINALLY TURN INTO TOPSOIL, **FERTILIZING** THE ISLAND. THE CONSTANT IRRIGATION AND FERTILIZATION OF T ISLAND SUPPORTS THE **LUSH GREEN** CONDITI OF A TROPICAL ISLAND, WITH A MINIMAL ECOLOGICAL FOOTPRINT.

WIND – ZIRA ZERO ISLAND BENEFITS FROM THE FACT THAT BAKU IS **"THE CITY OF WIND"**. BY HARVESTING THE WIND ENERGY THROUGH AN OFFSHORE **WIND FARM**, THE ISLAND WILL HAVE ITS OWN CO_2-NEUTRAL POWER SUPPLY. ALSO, LOCATING THE WIND TURBINES ON THE SEA, TRANSFORMS THE **EXISTING** OFFSHORE OIL PLATFORMS AND FOUNDATIONS IN BAKU INTO A MORE SUSTAINABLE FUTURE OF **WIND TURBINE PLATFORMS**.



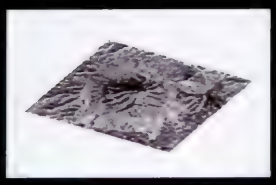




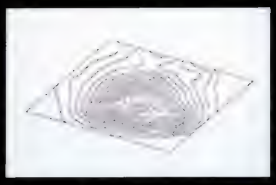

HE FIRST MOUNTAIN, ***SAVALAN***, IS CONCEIVED AS A ***NETWORK*** OF DIFFERENT PROGRAMS ROM THE HOTEL AT THE CENTER, ***BRANCHING*** OUT INTO APARTMENTS AND ROW HOUSES ND FINALLY ***INVERTING*** INTO A STREET GRID WITH SHOPS, BARS AND CAFES.

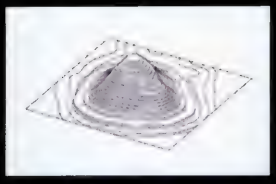


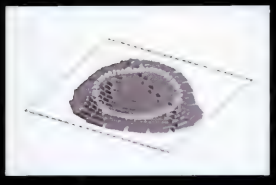


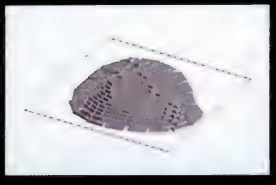








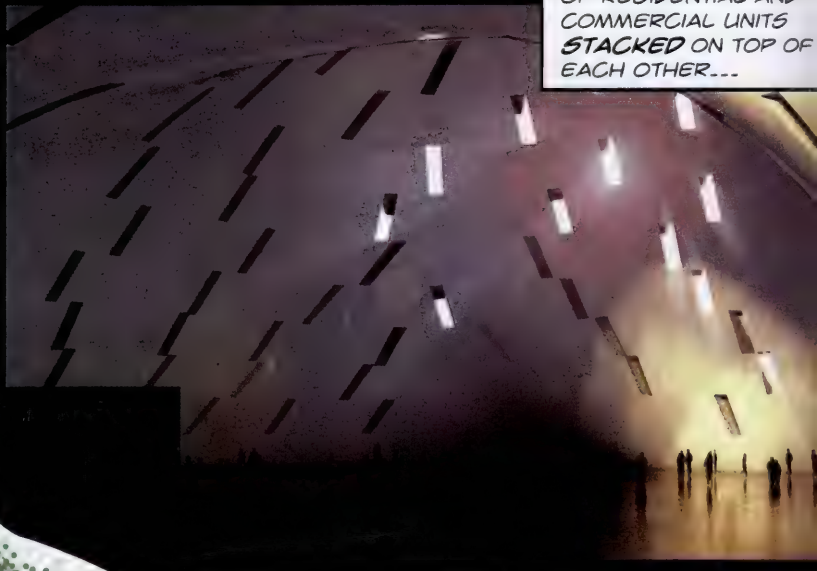




AYIDAGH

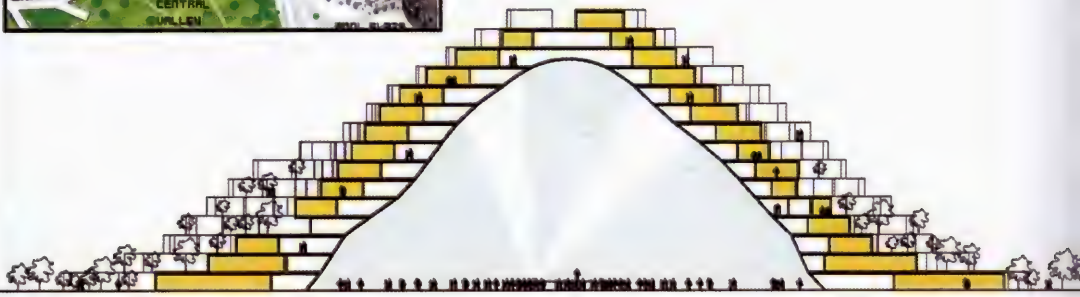


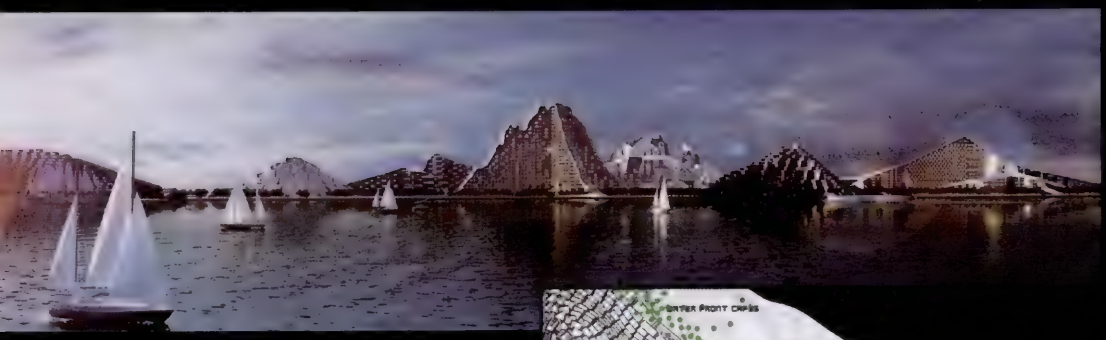
THE **CAVE MOUNTAIN** IS DESIGNED AS A HEA OF RESIDENTIAL AND COMMERCIAL UNITS **STACKED** ON TOP OF EACH OTHER...

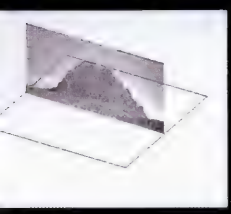


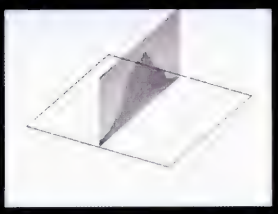


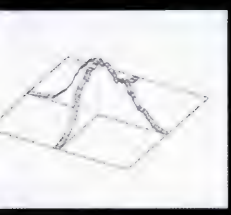
... ENCLOSING A CENTRAL **PUBLIC HALL** FOR VARIOUS VENUES.





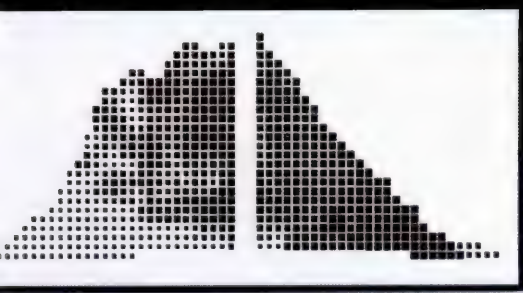






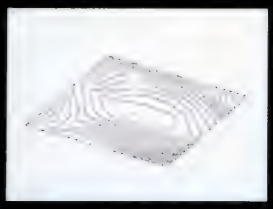


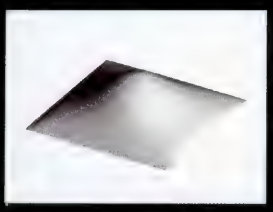


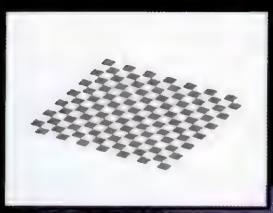


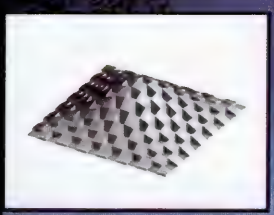
ILANDAGH, THE STEEPEST OF THE MOUNTAINS, IS MATERIALIZED IN 3D IN THE SIMPLEST WAY POSSIBLE – **2 SILHOUETTES** INTERSECTING, LIKE A HYBRID BETWEEN AN X, Y, Z GRAPH AND **VILLE RADIEUSE**.







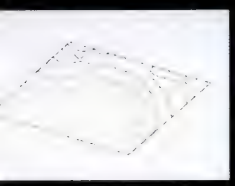
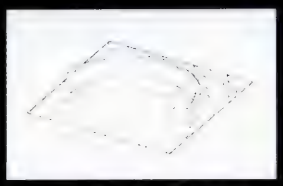


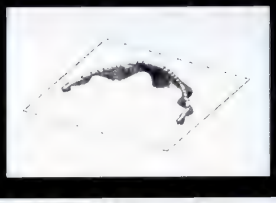


THE **KING'S MOUNTAIN** IS A SOFT SILHOUETTE **PERFORATED** BY SQUARE COURTYARDS. FROM GOOGLE EARTH THE MOUNTAIN APPEARS LIKE A **GIANT CHESS BOARD**, AN HOMAGE TO **KASPAROV**, NATIVE SON OF BAKU.

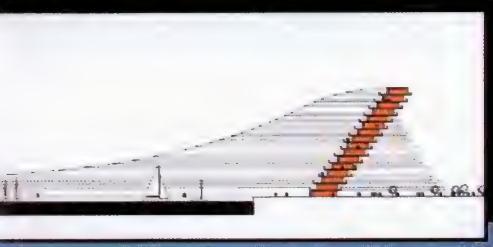
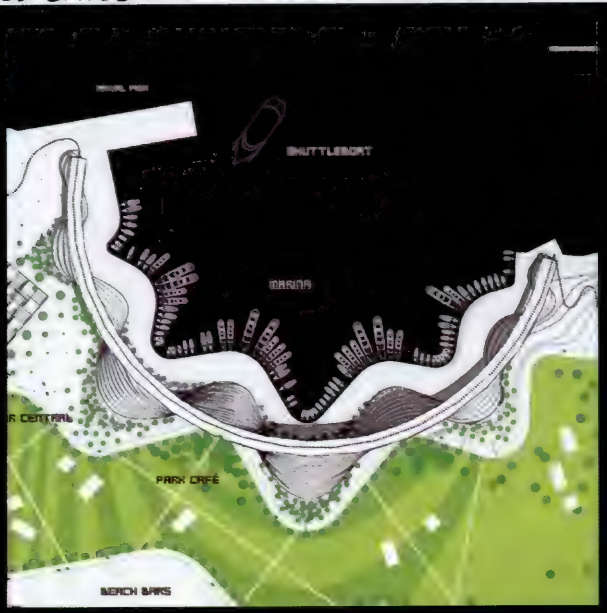




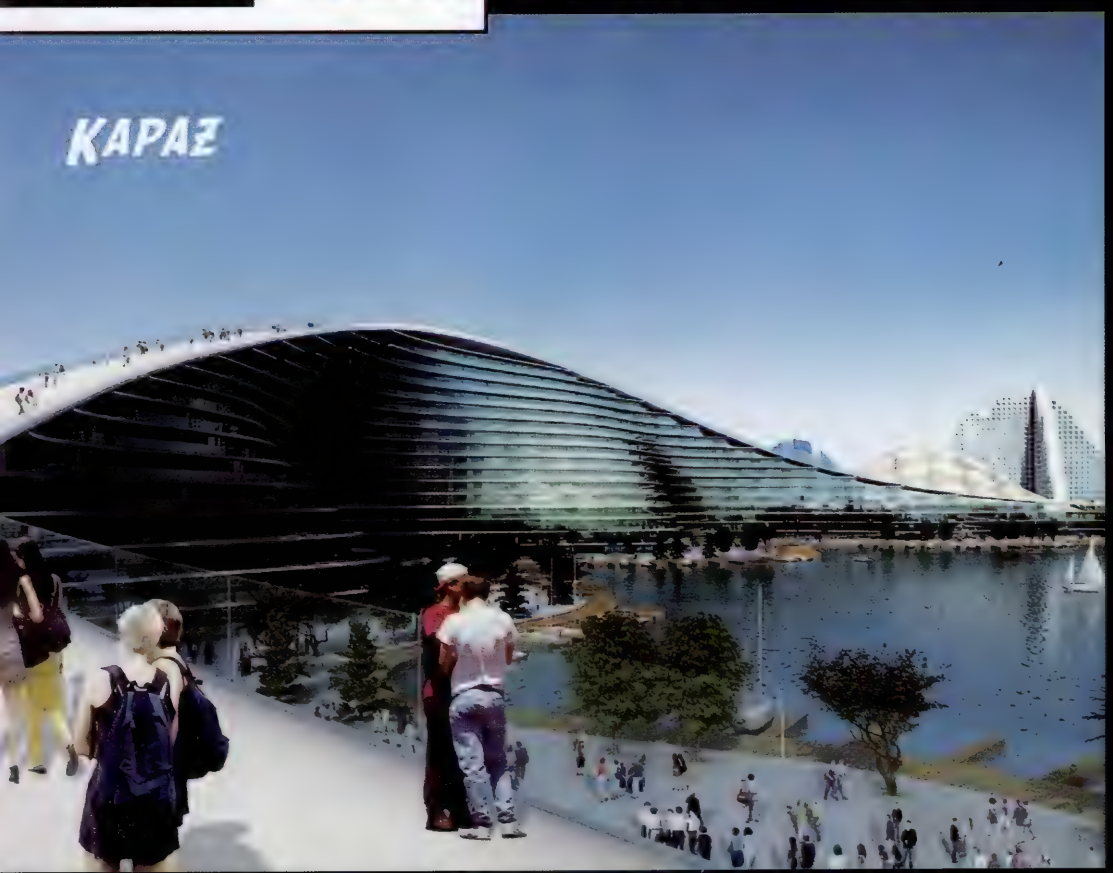





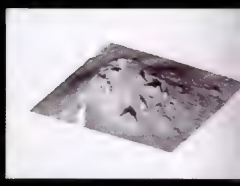
THE **WEDDING CROWN MOUNTAIN** IS WRAPPED AROUND THE **EXISTING PORT**. USING THE STRUCTURAL PRINCIPLES OF URUGUAYAN ENGINEER **ELADIO DIESTE**, THE THIN SLAB ACHIEVES **STABILITY** BY FORMING A SINE CURVE AT GROUND LEVEL. THE RESULTING DEFORMATIONS CREATE **HILLSIDE TERRACES** AND **COVERED CAVES** ON BOTH SIDES OF THE MOUNTAIN.

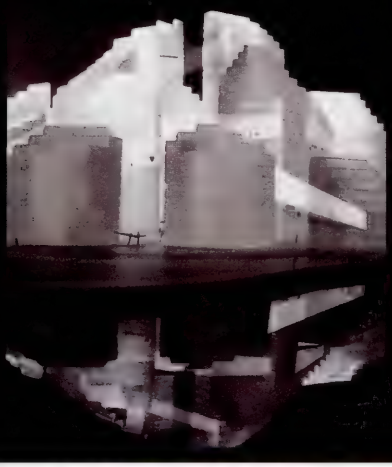




KAPAZ

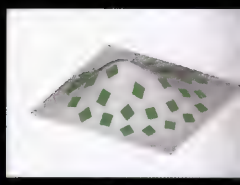


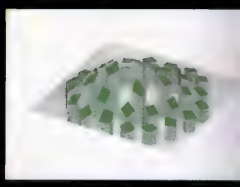


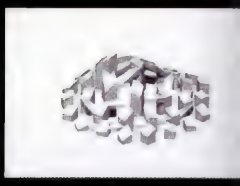






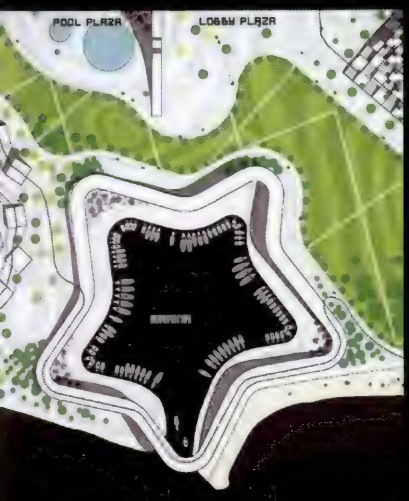


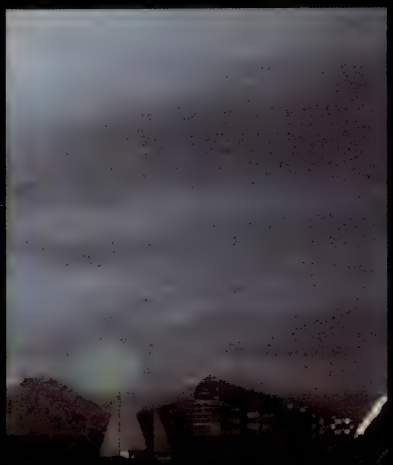


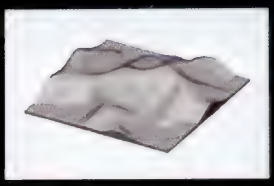


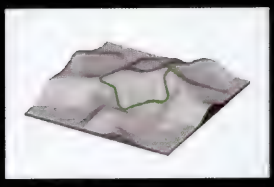
THE **FIVE FINGER MOUNTAIN** IS A CLUSTER OF TOWERS CONNECTED BY A **SINGLE STREET** OF PUBLIC PROGRAMS **BRIDGING** FROM TOWER TO TOWER ALL THE WAY FROM THE BASE TO THE PEAK.

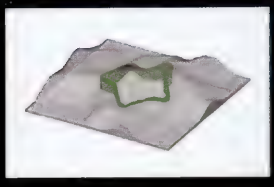














AND FINALLY, THE **WATERSHED RIDGE** IS CONCEIVED AS A **GIANT COURTYARD** WRAPPED AROUND A CENTRAL **MARINA**. THE PERIMETER BLOCK INCREASES AND DECREASES ITS HEIGHT AND **LIFTS OFF THE GROUND** TO ALLOW VISITORS TO ENTER THE MARINA FROM LAND AS WELL AS FROM THE SEA.



L MOUNTAINS ARE NNECTED WITH A **NTRAL HIKING** TH, MAKING IT SSIBLE TO **CLIMB E 7 PEAKS** IN A GLE DAY.



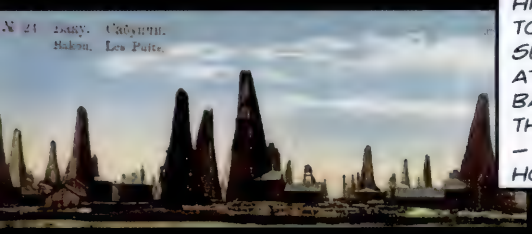
AFTER MONTHS OF WORK, WE WENT TO **PRESENT THE WORK** IN AZERBAIJAN.

THE MOUNTAINS ARE PRESENTED TO **THE PRESIDENT**, WHO HAS PERSONALLY ABORTED SEVERAL PREVIOUS PROPOSALS.

PRESIDENT ILHAM ALIY

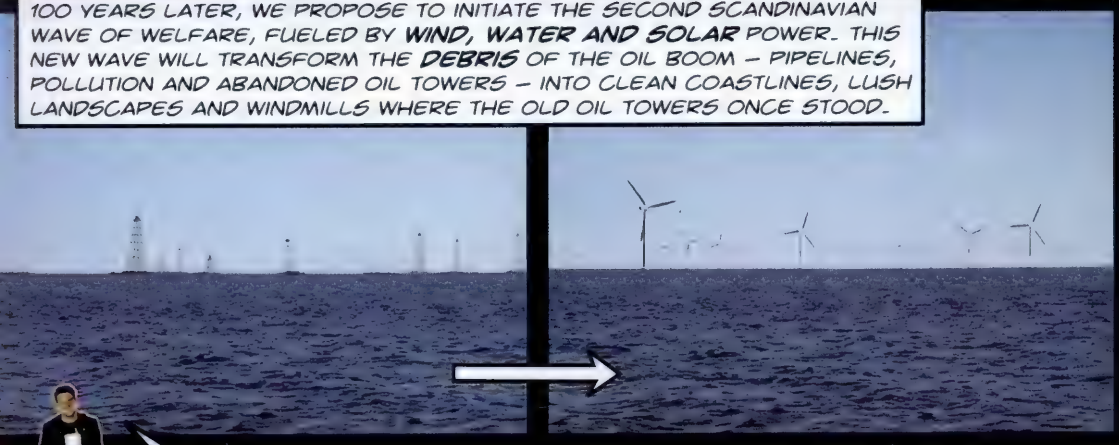


THIS TIME HE LIKES IT



IN THE LATE 19TH CENTURY, **ALFRED NOBEL** AND HIS TWO BROTHERS MOVED TO BAKU TO GIVE BIRTH TO THE EUROPEAN **OIL INDUSTRY**. IT BECAME SO SUCCESSFUL THAT **HALF THE OIL** IN THE WORLD AT THE TURN OF THE 20TH CENTURY CAME FROM BAKU. FLUSH WITH OIL PROFITS, THEY STARTED THE FIRST SCANDINAVIAN WAVE OF **WELFARE** – FUNDING THE FIRST PUBLIC PARK, THE FIRST HOSPITAL AND THE FIRST NURSERY SCHOOL.

100 YEARS LATER, WE PROPOSE TO INITIATE THE SECOND SCANDINAVIAN WAVE OF WELFARE, FUELED BY **WIND, WATER AND SOLAR** POWER. THIS NEW WAVE WILL TRANSFORM THE **DEBRIS** OF THE OIL BOOM – PIPELINES, POLLUTION AND ABANDONED OIL TOWERS – INTO CLEAN COASTLINES, LUSH LANDSCAPES AND WINDMILLS WHERE THE OLD OIL TOWERS ONCE STOOD.

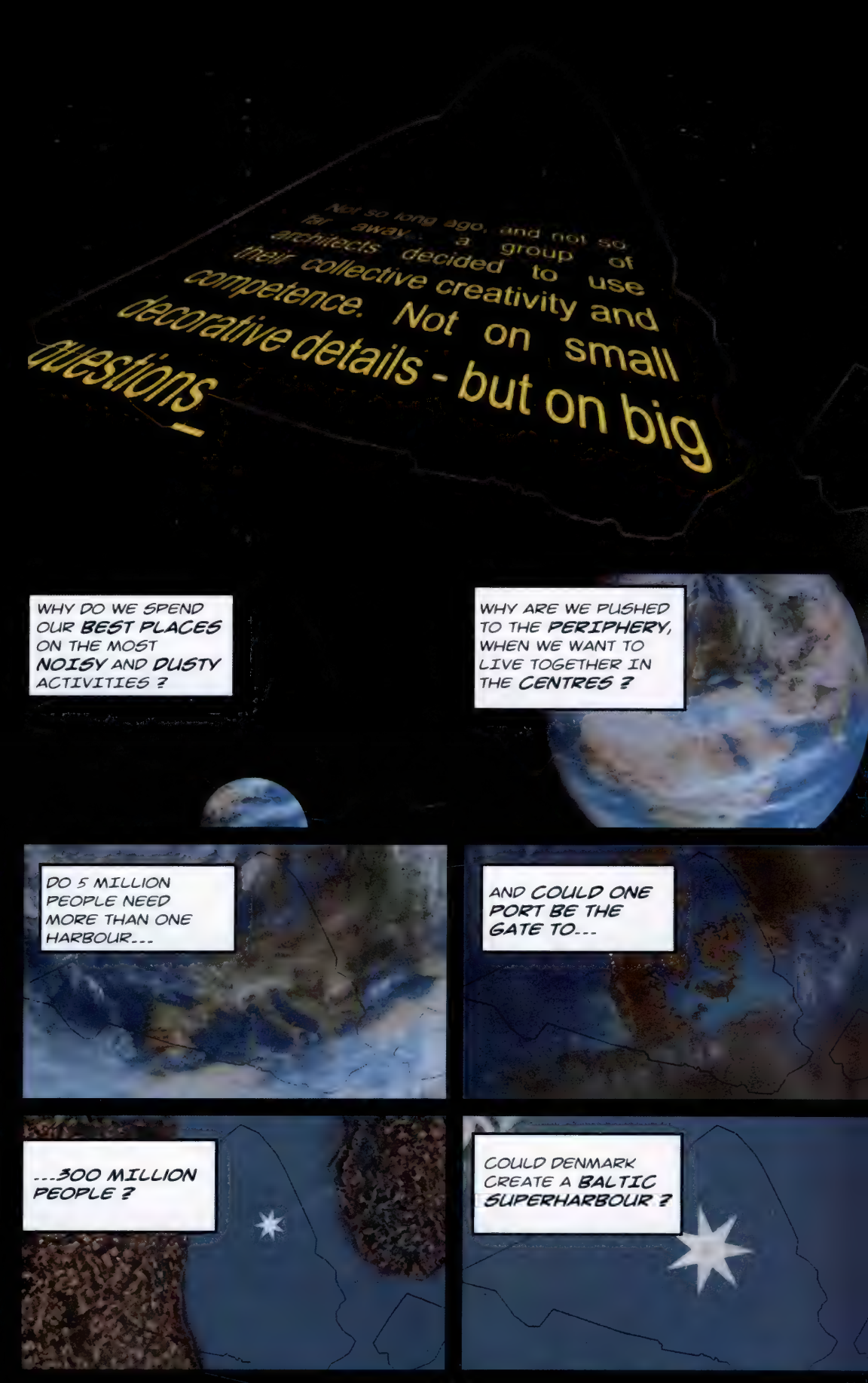


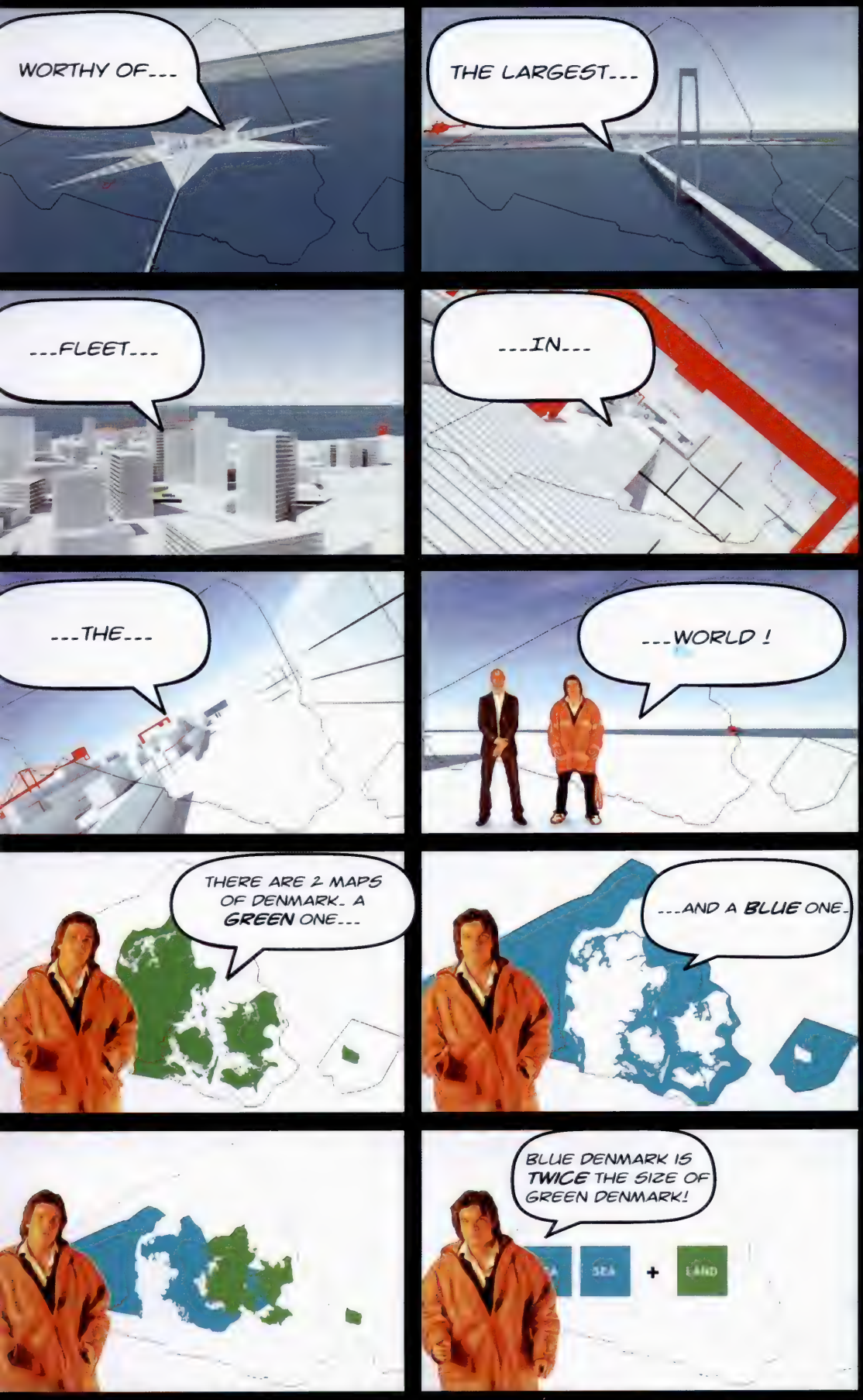
AT THE TIME OF WRITING, WE ARE PREPARING TO START **PHASE ONE** OF OUR MOST SIGNIFICANT PROJECT TO DATE: **THE FIRST CARBON NEUTRAL ISLAND IN CENTRAL ASIA**. AND 8 YEARS OF HARD WORK ON VARIOUS ABORTED PROJECTS WON'T BE WASTED. BIG HAS BECOME A SORT OF URBAN LABORATORY WHERE WE DEVELOP PROTOTYPES, BREED SPECIES AND EVOLVE IDEAS THAT WILL SOON ADD TO THE **TOPOGRAPHY** OF ZIRA AS WELL AS THE **ECOSYSTEM** OF AZERBAIJAN.

NOT TO MENTION THE FUTURE POSTCARDS FROM BAKU.

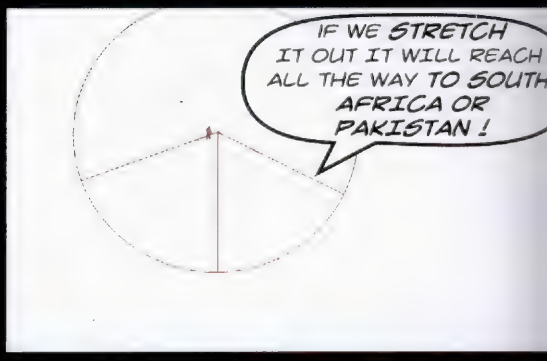

SUPERHARBOUR
HAU

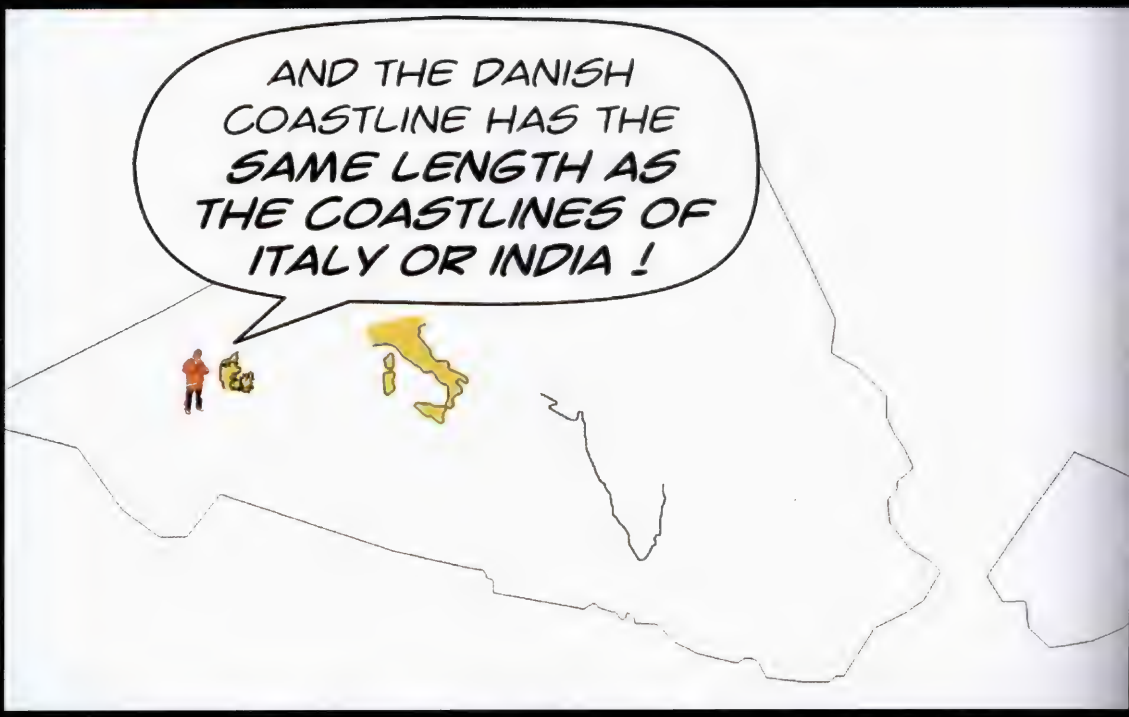

THE BIG
PICTURE


Not so long ago, and not so far away, a group of architects decided to use their collective creativity and competence. Not on small decorative details - but on big questions.
WHY DO WE SPEND OUR BEST PLACES ON THE MOST NOISY AND DUSTY ACTIVITIES ?
WHY ARE WE PUSHED TO THE PERIPHERY, WHEN WE WANT TO LIVE TOGETHER IN THE CENTRES ?
DO 5 MILLION PEOPLE NEED MORE THAN ONE HARBOUR...
AND COULD ONE PORT BE THE GATE TO...
...300 MILLION PEOPLE ?
COULD DENMARK CREATE A BALTIC SUPERHARBOUR ?

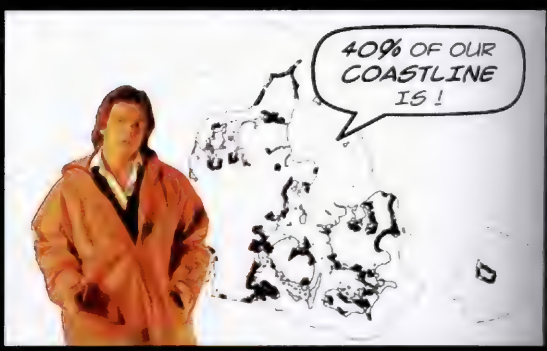

WORTHY OF---
THE LARGEST---
---FLEET---
---IN---
---THE---
---WORLD !
THERE ARE 2 MAPS OF DENMARK. A GREEN ONE---
---AND A BLUE ONE.
BLUE DENMARK IS TWICE THE SIZE OF GREEN DENMARK!
SEA
+
LAND

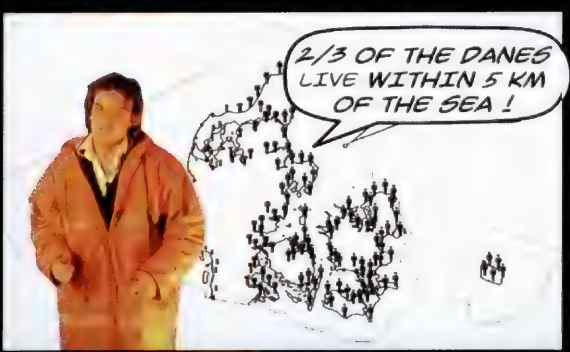

THE DANISH COASTLINE IS 7000 KM LONG.


IF WE STRETCH IT OUT IT WILL REACH ALL THE WAY TO SOUTH AFRICA OR PAKISTAN !


AND THE DANISH COASTLINE HAS THE SAME LENGTH AS THE COASTLINES OF ITALY OR INDIA !


ALL OUR MAJOR CITIES ARE ON THE WATERFRONT. AND EVEN THOUGH ONLY 12% OF DENMARK IS URBANISED...


40% OF OUR COASTLINE IS !


2/3 OF THE DANES LIVE WITHIN 5 KM OF THE SEA !


€

IF YOU ASK A REAL ESTATE AGENT WHAT **CREATES VALUE**, HE WON'T SAY ARCHITECTURE – HE WILL SAY **LOCATION !**

THE VALUE OF LOCATION IS DEFINED BY **PROXIMITY**. HOW CLOSE YOU ARE TO THE **WATER**...

AND HOW CLOSE YOU ARE TO THE **CITY** !

THE HARBOUR ALWAYS OCCUPIES OUR MOST VALUABLE PLOTS OF LAND !

BUT IF WE LOOK AT WHAT KIND OF MONEY WE MAKE ON THESE AREAS, WE CAN SEE THAT **THE TOTAL REVENUE** FROM THE **DANISH HARBOUR ACTIVITY** IS A **FRACTION OF**, FOR EXAMPLE, **TOURISM !**

IT SEEMS WE **USE** THE **BEST PLACES FOR THE WORST BUSINESS !**

DK HARBOURS TURNOVER 1 BIO KR

TURISM TURNOVER 39 BIO KR

UT A **GROWING BUSINESS !!**

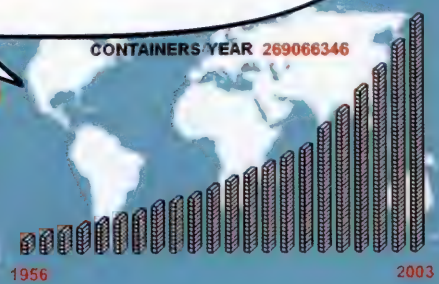
CONTAINERISATION!

TODAY **98%** OF GLOBAL GOODS TRAFFIC IS BY SEA !

IN DENMARK, 75% OF INTERNATIONAL TRAFFIC GOES ON A SHIP.

BUT ONLY 7% OF THE NATIONAL GOODS TRAFFIC IS BY SHIP. SHIPPING IS GLOBAL – TRUCKING IS LOCAL

THE NUMBER OF CONTAINERS ON THE OCEAN HAS GROWN EXPONENTIALLY SINCE THE FIRST CONTAINERS IN THE 50'S !



THE SHIPS GET BIGGER, AND GO DEEPER AND DEEPER AND DEEPER.

THE EUROPEAN UNION IS EXPANDING TO THE EAST...

... AND THE NEW EUROPEAN COUNTRIES HAVE THE HIGHEST GROWTH RATES IN EUROPE.

THE BALTIC SEA HAS A HINTERLAND OF ALMOST 300 MILLION PEOPLE !

BALTIC SEA NATIONS
286.966.037 INHABITANTS

AND CONTAINER TRAFFIC IN THE BALTIC SEA DOUBLES EVERY 5 YEARS !

1980 1990 2000 2005

DK HAS BEEN LOSING A NUMBER OF INTERNATIONAL HARBOURS !

MOST GOODS GO TROUGH EEDER SHIPS TO ROTTERDAM...

... AND FROM THERE IN LARGE CONTAINER SHIPS TO THE REST OF THE WORLD !

WHAT IF WE COULD IP ROTERDAM, AND CONCENTRATE ALL UR SMALL SCALE HARBOURS...

...INTO ONE STRATEGICALLY LOCATED SUPERHARBOUR...

PERHARBOUR POTENTIAL

= 10.000 TEU/ YEAR

LTIC SEA WATER DEPTHS

< 10 M

10 - 20 M

20 - 30 M

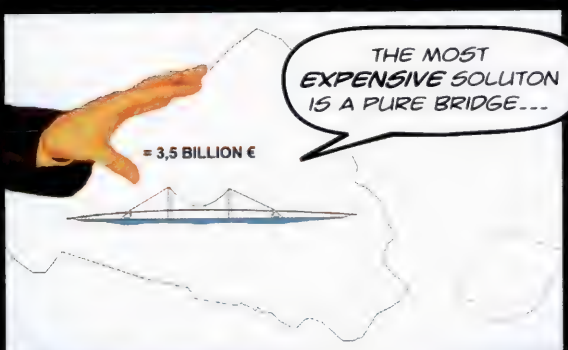
30 - 40 M

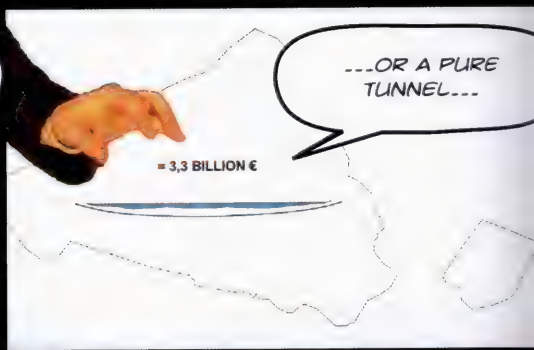
...THAT COULD BECOME THE MAIN PORT TO THE BALTIC SEA !

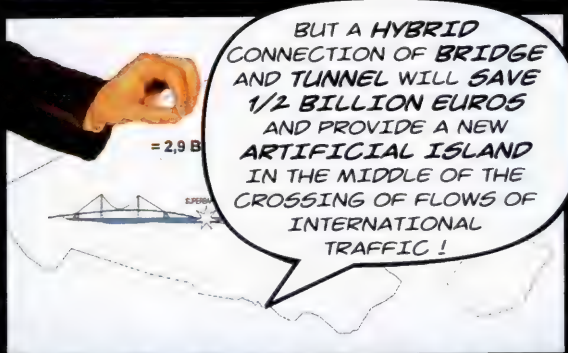

THE BIG CONTAINER SHIPS NEED 20 M OF WATER DEPTH. THEY CAN SAIL ALL THE WAY TO THE FEMERN BELT, BUT THERE THE PASSAGE CLOGS.


CARGO TRAFFIC THROUGH FEMERN
THIS IS THE CROSSING POINT OF THE TWO MAIN FLOW OF GOODS IN THE REGION. THE NORTH/SOUTH AXIS FROM SCANDINAVIA TO EUROPE, AN THE REST OF THE WORLD !
2.2 MIO TEU
5.5 MIO TONS


HERE DENMARK AND GERMANY ARE PLANNING A NEW BRIDGE !


THE MOST EXPENSIVE SOLUTON IS A PURE BRIDGE...
= 3,5 BILLION €


...OR A PURE TUNNEL...
= 3,3 BILLION €


= 2,9 B
BUT A HYBRID CONNECTION OF BRIDGE AND TUNNEL WILL SAVE 1/2 BILLION EUROS AND PROVIDE A NEW ARTIFICIAL ISLAND IN THE MIDDLE OF THE CROSSING OF FLOWS OF INTERNATIONAL TRAFFIC !


TODAY THIS AREA EXPERIENCES NEGATIVE GROWTH...

---SEPARATING THE COMA REGION – COPENHAGEN/MALMØ – FROM THE GROWTH ZONES IN NORTHERN GERMANY !

KØBENHAVN

HAMBURG

HE NEW SUPERHARBOUR LD BECOME A LOGISTIC AND INDUSTRIAL HUB CONNECTING THE TWO EXISTING GROWTH ZONES...

---TO THE BLUE BANANA'S CONTINUOUS GROWTH BELT---

---TURNING THE BLUE BANANA INTO THE GREEN SLINGSHOT !

COPENHAGEN

HAMBURG

BREMEN

AMSTERDAM

ROTTERDAM

LONDON

BRUSSEL

BONN

FRANKFURT

LUXEMBURG

STUTTGART

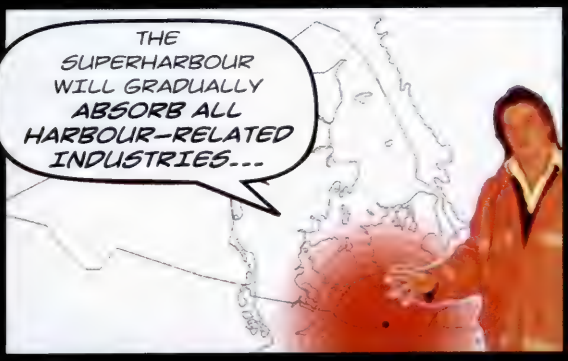
STRASBOU

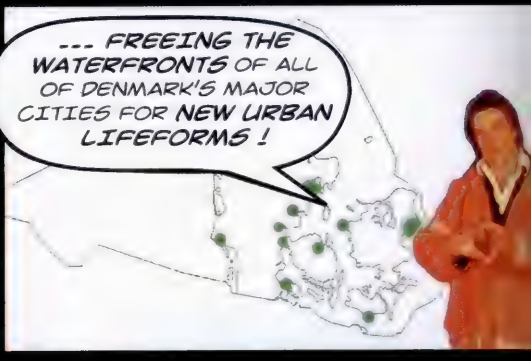
ZÜRICH

BERN

VADOZ

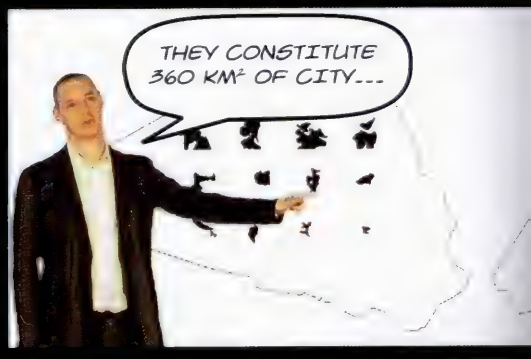
MILAN


THE SUPERHARBOUR WILL GRADUALLY ABSORB ALL HARBOUR-RELATED INDUSTRIES...


... FREEING THE WATERFRONTS OF ALL OF DENMARK'S MAJOR CITIES FOR NEW URBAN LIFEFORMS !


SO WHAT KIND OF FREE SPACES ARE WE TALKING ABOUT ?
ALBORG
ESBJERG
ODENSE
FREDERICIA
KALUNDBORG
RANDERS

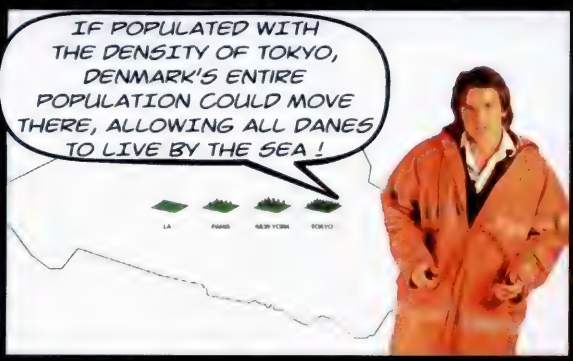

DENMARK'S 12 BIGGEST CITIES ARE PORT CITIES !


THEY CONSTITUTE 360 KM² OF CITY...


AND 36_000_000 M² OF HARBOUR !


THE LIBERATED WATERFRONTS WILL DOUBLE THE SIZE OF THE CITY CENTRES !

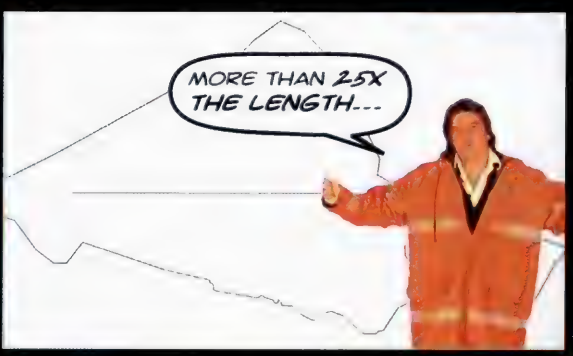

FREE WATERFRONTS
WORTH 20 BILLION
05 – 20 TIMES MORE
AN THE COST OF THE
SUPERHARBOUR !


IF POPULATED WITH THE DENSITY OF TOKYO, DENMARK'S ENTIRE POPULATION COULD MOVE THERE, ALLOWING ALL DANES TO LIVE BY THE SEA !
LA
PARIS
NEW YORK
TOKYO


THE NEW WATERFRONTS---


---CONSTITUTE 120 KM---


---OF URBAN COASTLINE !


MORE THAN 25X THE LENGTH---


OF COPACABANA !
25 x


SO HOW TO MAKE A SUPERHARBOUR ? COLLEC ALL THE AREAS YOU NEED TO ACCOMODATE/ CONCENTRATE.


RESHUFFLE THEM ACCORDING TO PROGRAM AND USE...
OIL
BULK
INDUSTRY
CONTAINER


AND INSTEAD OF BEIN FORCED TO FOLLOW A COASTLINE WITH A EXISTING HINTERLAND


...WE ARE FREE TO ORGANIZE THE SUPERHARBOUR WITH PIERS IN ALL DIRECTIONS !
CONTAINERTERMINAL
OILTERMINAL
INDUSTRIES
TUNNEL
BRIDGE
ROROTERMINAL
BULK

EACH PIER CAN BE DEVOTED TO A PARTICULAR PURPOSE...

...AND ALL PIERS WILL BE CONNECTED TO THE CENTRAL NODE OF TRAINS, TRUCKS AND INDUSTRIES !

THE SUPERHARBOUR WILL BE SEVEN TIMES BIGGER THAN THE APM TERMINAL IN MIAMI...

AND HAVE THE SAME CONTAINER CAPACITY AS ROTTERDAM !

SUPERHARBOUR

ROTTERDAM

THE SUPERHARBOUR WILL BE THE FIRST DANISH LANDMARK...

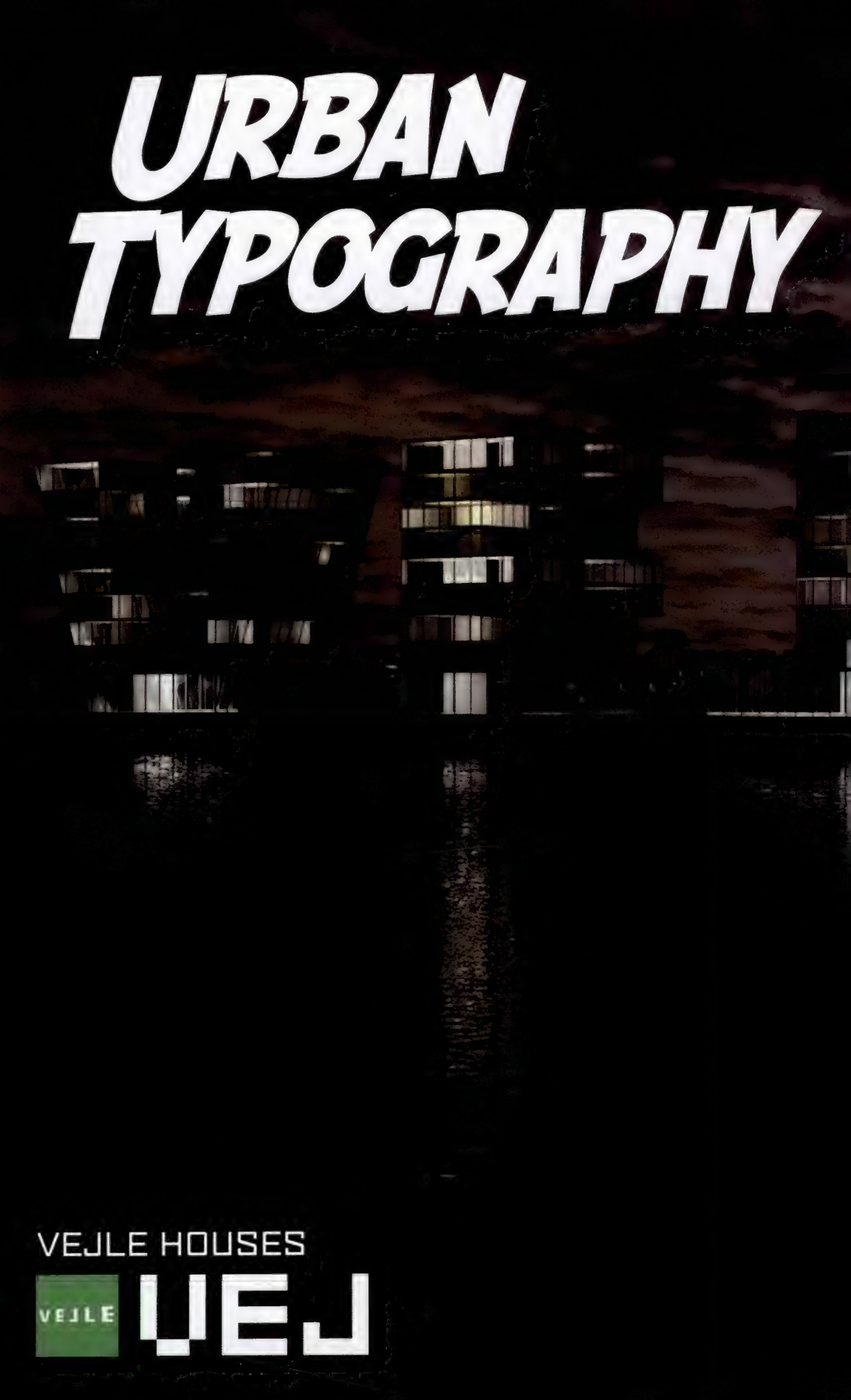
...VISIBLE FROM OUTER SPACE !!

17. marts 2004 kl. 11:5


WHEN OUR PROPOSAL FOR THE SUPERHARBOUR CAME OUT, DENMARK AND GERMANY FINALLY DECIDED TO BUILD THE BRIDGE, AND OUR PROPOSAL GOT PROPELLED INTO THE DEBATE. WE GOT SO INVOLVED THAT WE ALMOST STARTED THINKING THE 7-POINTED STAR WAS THE LOGO OF OUR COMPANY. BUT IN FACT IT IS THE LOGO OF THIS MAN – HE OWNS A QUARTER OF ALL THE CONTAINERS IN THE WORLD. IN EFFECT HE IS THE CAPTAIN OF THE LARGEST CONTAINER FLEET ON THE PLANET. SO WE THOUGHT IF WE DESIGN THE SUPER HARBOR IN SUCH A WAY THAT IT WOULD APPEAL TO HIM– HE MIGHT WANT TO GET INVOLVED. SO WE SENT HIM A REPORT OF THE PROJECT AND THE MOVIE EXPLAINING THE HOW AND WHY. A FEW DAYS LATER WE GOT A SMALL LETTER SIGNED BY MÆRSK MCKINNEY MØLLER HIMSELF STATING:
"DEAR MR. DIRECTOR INGELS, THANK YOU FOR YOUR LETTER OF AUGUST 28 REGARDING A NEW SUPER- HARBOUR IN RELATION TO A P TENTIAL FEHMERN CONNECTIO THERE HAVE BEEN MADE SE ERAL STUDIES REGARDING TH ABOVE MENTIONED, THAT HA CONFIRMED THAT IT WON'T B NATURAL WITH THE INTERNA- TIONAL FLOW OF GOODS BY SEA. IT IS AS SUCH NOT A THOUGHT WE WISH TO BE IDENTIFIED WITH. WITH BEST REGARDS, M.M.MØLLER"


SO WITHOUT A PA-
TRON OF MR. MØLLER'S
MAGNITUDE, WE WERE UNABLE
TO GO ANY FURTHER. IN DENMARK AT
LEAST – BECAUSE SHORTLY THEREAF-
TER, WE HAD A MEETING WITH THE CHINESE
BUSINESSMAN WHO HAD ALSO DISCOVERED
THE POTENTIAL OF THE PEOPLE'S BUILDING.
HE TOLD US THAT THE GUANGXI PROVINCE
HELD A KEY POSITION TO BECOME THE MAIN
ENTRY POINT TO CHINA FROM SOUTHEAST
ASIA – AND WITH A FEW DESIGN MODIFI-
CATIONS THE SUPERHARBOUR COULD
BECOME THE PERFECT ANSWER,
IN ANOTHER CONTEXT, UNDER
ANOTHER REGIME. CASE
STILL OPEN...

URBAN TYPOGRAPHY



VEJLE HOUSES

VEJLE VEJ



THE **TRANSFORMATION OF HARBOUR CITIES** FROM INDUSTRY TO CULTURE, LEISURE AND LIVING THAT WE IDENTIFIED AND ATTEMPTED TO ACCELERATE WITH THE **SUPERHARBOUR** WOULD TURN OUT TO BE LIKE A PREMATURE JOB DESCRIPTION FOR OUR FOLLOWING YEARS.

EVEN THOUGH WE DIDN'T GET TO REALIZE THE SUPERHARBOUR, THE FIRST JOB WE DID GET TO REALIZE – THE HARBOUR BATH – WAS A DIRECT RESULT OF THE **DEINDUSTRIALIZATION OF THE URBAN WATERFRONTS.**

SHORTLY AFTER THAT, WE WERE INVITED TO PLAN THE **GRADUAL INTRODUCTION OF URBAN PROGRAMS IN AND AROUND VEJLE HARBOR.** SET AT THE END OF VEJLE FJORD, THE HARBOR HAS PREVENTED THE URBAN LIFE OF VEJLE FROM EVER REACHING THE SEA.

A HIGHWAY CROSSES THE FJORD ON A 60 METER ELEVATED BRIDGE, MAKING THE HARBOR **THE CITY'S NAMETAG FOR 4 MILLION ANNUAL PASSENGERS.**

VEJLE

PART OF THE TASK CAME TO INCLUDE CREATING AN **OUTLINE FOR A NEW RESIDENTIAL PROJECT** ON THE TIP OF THE HARBOUR: A THIN SLICE OF LAND WEDGED BETWEEN A HIGH SCHOOL, A FOOTBALL FIELD AND THE SEA.

A PROJECT WITH SUFFICIENT DENSITY AND NORMAL HEIGHT (4 FLOORS) WOULD HAVE TO BE **A LONG SLAB**, COMPLETELY **BLOCKING BOTH VIEW AND ACCESS**. IF WE INSTEAD BUILT HALF AS WIDE AND TWICE AS TALL, WE WOULD CREATE A DOTTED LINE OF 5 **LITTLE TOWERS**.

ALTHOUGH PERFECT IN THEORY, **THE RESULT WAS DEPRESSINGLY BORING** – THE EPITOME OF AN UNINSPIRED SUBURBAN RESIDENTIAL PROJECT. WAS THIS GENERIC MODERNISM THE RIGHT WAY TO **GREET THE 4 MILLION ANNUAL PASSERSBY ?**

HOW COULD WE ADD **LOCAL SPECIFICITY ?**

BY GENTLY MANIPULATING **THE FIVE TOWERS INTO THREE TYPOLOGIES**...

---THE SAME ONE **MIRRORED**

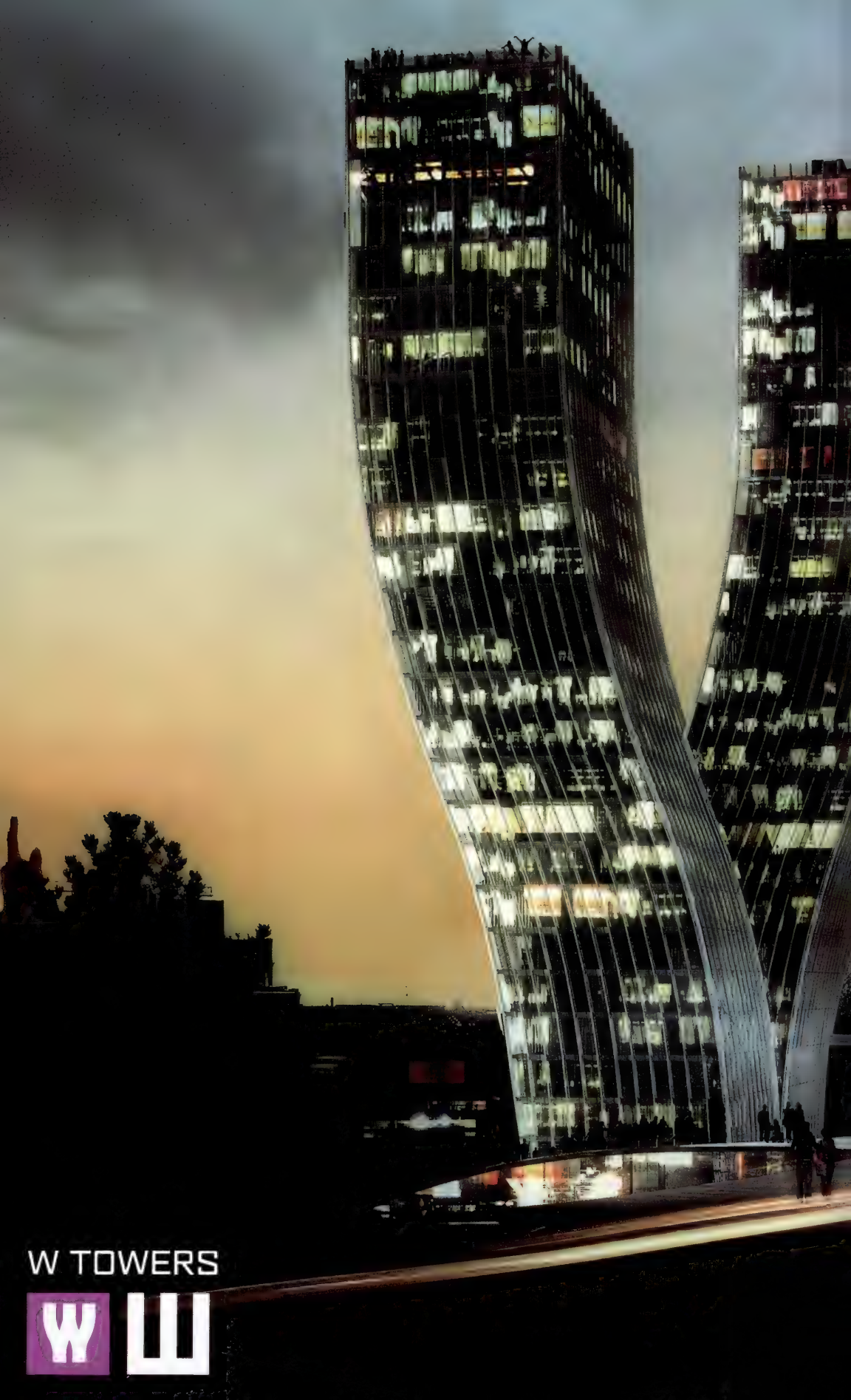
A **SLIM TOWER** WITH A BIGGER BASE...

---AND TWO TOWERS WITH THREE **CANTILEVERED PROTRUSIONS**...

A **SPLIT TOWER**

...WE TRANSFORMED THEM INTO A **GIANT TOWN SIGN** – LITERALLY ! TO OUR SURPRISE IT WORKED. **WE LOVED IT.**

IDENTITY DESIGNERS AND BRAND CONSULTANTS THOUGHT WE HAD INVENTED A NEW BRANCH OF THEIR FIELD. **URBAN TYPOGRAPHY !**


W TOWERS


SPLIT
PERSONALITY

NICKNAMED THE CITY OF A **HUNDRED SPIRES**, PRAGUE'S PANORAMA OF HISTORICAL TOWERS IS A **SACRED TREASURE** TO ITS ARCHITECTS.

THE PRAGUE CASTLE'S COMPOSITE SILHOUETTE OF MULTIPLE SPIRES HOLDS THE RECIPE OF WHAT COULD BE A WELCOME ADDITION TO THE LOCAL SKYLINE – A **BUNDLE OF SLIM TOWERS** RATHER **THAN A BIG FAT SLAB**.

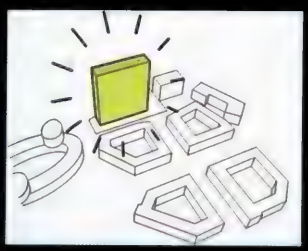




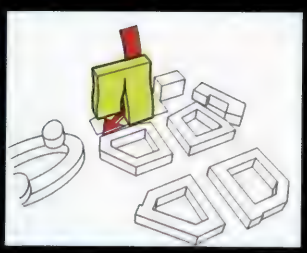
WHEN ASKED TO DO A **MIXED-USE TOWER** IN CENSORED – A FORMER-FACTORY-TURNED-URBAN-NEIGHBORHOOD – WE WERE FACED WITH THE DILEMMA OF HOW TO DO A PROJECT WITH A **PROFITABLE FOOTPRINT** THAT WOULD COMPLY WITH **THE PROPORTIONS OF THE PRAGUE PANORAMA**.

THE BRIEF CONSISTED OF **RETAIL** ON THE BOTTOM FLOORS, **OFFICES** ABOVE AND **CONDOS** AT THE TOP: THREE PROGRAMS OF **COMPLETELY DIFFERENT** IDEAL PROPORTIONS.

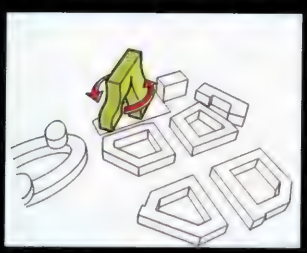
SO WE DECIDED TO MAKE A **BIG EFFICIENT SLAB**...



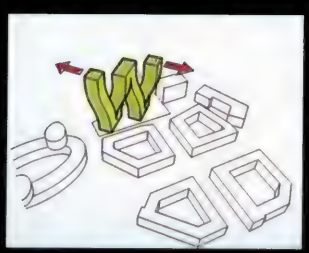
...CREATING A **NOISE BARRIER** THAT PROTECTS THE CITY FROM THE NOISY TRAFFIC. SHAPED BY THE SITE, IT WAS A SQUARE SLAB 80 METERS WIDE AND TALL AND 20 METERS DEEP.



TO OPEN THE SITE TO THE SUBWAY, WE **TWISTED THE SLAB OPEN**, LEAVING A SLIT FOR A BRIDGE TO PASS THROUGH FROM STATION TO STREET. THE TWO HALVES WERE 800 M^2 EACH, PERFECT FOR OFFICES.

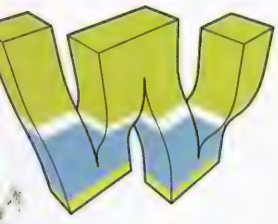


THE SPLIT SLAB WAS **ROTATED TO REFIT THE SITE**, AT THE SAME TIME OPTIMIZING THE ORIENTATION OF THE APARTMENT PROGRAMS TOWARDS EAST AND WEST, FOR BETTER **VIEWS** AND **SUNLIGHT**.



AS A LAST MANIPULATION, THE SLAB WAS CUT OPEN WITH **TWO INCISIONS** TO CREATE A PERFECT 400 M^2 FLOOR PLAN FOR CORNER APARTMENTS IN THE UPPER PART OF THE BUILDING.

THE RESULT IS A BUILDING THAT **GRADUALLY TRANSFORMS** FROM ONE TYPOLOGY TO THE OTHER, FROM THE **GROUND FLOOR** TO THE **PENTHOUSE**, ASSUMING IDEAL LAYOUTS FOR VARIOUS PROGRAMS: **RETAIL**, **OFFICE** AND **HOUSING**.



AT THE MIDDLE, ALL FLOOR PLANS INTERSECT, CREATING A 600 M² COMMON FLOOR FOR **COMMUNAL FACILITIES**, **CANTEEN** AND **CONFERENCE ROOMS**.

THE RESULTING BUILDING IS A FORM OF **SPLIT PERSONALITY ARCHITECTURE**: BOTH A **SUPER-EFFICIENT SOVIET SLAB** AND **CZECH CLUSTER OF TOWERS**.

FROM EAST/WEST, A **WALL OF PROGRAM**.



FROM NORTH/SOUTH, A **CHANDELIER OF SPIRES**.



AS A BONUS, THE TOWER FORMS **A GIANT W FOR** [CENSORED], AN ACCIDENTAL REALIZATION OF OUR ABORTED ATTEMPT AT **URBAN TYPOGRAPHY**.


THE FAN BUILDINGS
WIB


TWISTED
MINDS

IN THE BEGINNING OF THE MILLENNIUM, WE DID A MASTER PLAN IN AN ARRANGED MARRIAGE WITH THE DUTCH LANDSCAPE ARCHITECT GURU, ADRIAN GEUZE OF **WEST 8**.

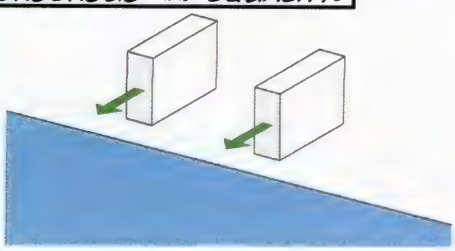
THE SCHEME BECAME A SCANDINAVIAN REMAKE OF THEIR GREAT **BORNEO SPORENBURG MASTER PLAN**, COMBINING DENSE ROWHOUSES WITH SO-CALLED SILO TOWERS.

DURING THE HECTIC HOURS OF DEADLINE AND LAST MINUTE DECISIONS, WE TOSSED TWO SLABS INTO THE MODEL, ECHOING THE NEIGHBORING **WAREHOUSE TYPOLOGIES**.

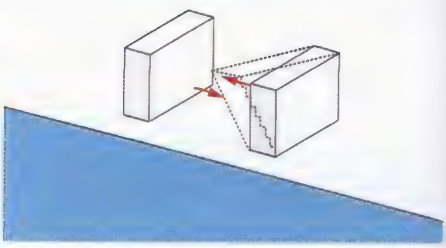
TO MAKE THEM "SPECIAL", WE **TWISTED** THEM INTO TWO **FANS** OF STACKED FLOORS.

WE WON THE COMPETITION, AND SINCE WE WERE **ARCHITECTS**, AND WEST 8 **URBANISTS**, THEY WENT AHEAD TO DETAIL THE **MASTER PLAN**, WHILE WE WERE ASKED TO DETAIL THE **FAN BUILDINGS** FOR THE FIRST PHASE. THE CLIENTS SEEMED TO BE FANS OF THE FAN BUILDINGS, SO NOW WE HAD TO FIGURE OUT HOW (AND WHY) TO DO THEM.

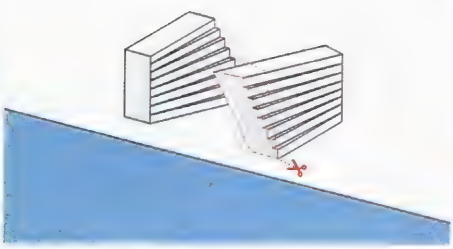
DENMARK IS THE CULTURE OF **CONSENSUS** AND **EQUALITY**.



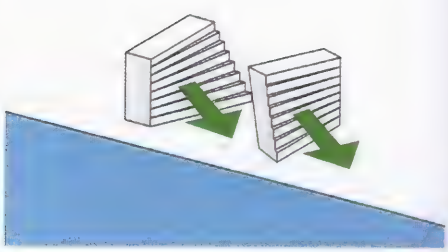
SO THE HARBOR FRONT IS DOMINATED BY BUILDINGS **PERPENDICULAR** TO THE WATER – ENSURING THAT NO ONE MONOPOLISES THE VIEW, GIVING EVERYBODY AN **EQUALLY GOOD** (OR BAD ?) **VIEW OF THE WATER**.



HONORING THE TRADITION, WE PROPOSED TO **TWIST** THE PERPENDICULAR SLABS TO ORIENT THE APARTMENTS TOWARDS THE SOUTHWEST, FOCUSING THEIR VIEWS MORE DIRECTLY ON THE **WATER**.



WE THEN **TRIMMED THE RIGHT FAN** BUILDING TO FURTHER IMPROVE THE **VIEW** OF THE LEFT ONE.



THE RESULT WAS , WITH SOUTHWEST-FACING TERRACES OVERLOOKING THE WATER, AND LEANING TO THE NORTH.





THE TWIST CREATED AN OBVIOUS CHALLENGE: **HOW TO BUILD A SLAB LEANING 26 METERS TO ONE SIDE, WITHOUT IT TUMBLING OVER ?**

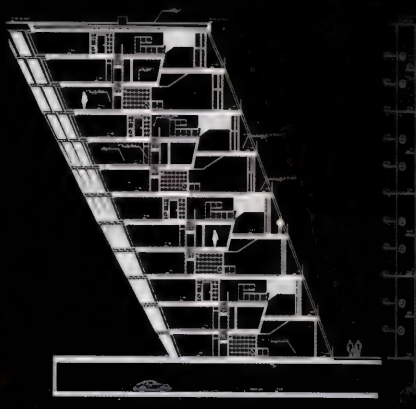




AFTER RUNNING THROUGH VARIOUS INCREASINGLY STRUCTURALLY AND/OR ECONOMICALLY UNREALISTIC OPTIONS, WE FOUND THE SOLUTION IN THE MOST UNEXPECTED PLACE: **THE KIDS' ROOM.**

THE DANISH DESIGN CLASSIC, THE **TRIP TRAP CHAIR,** WAS LIKE A STRUCTURAL MODEL OF OUR DESIGN.



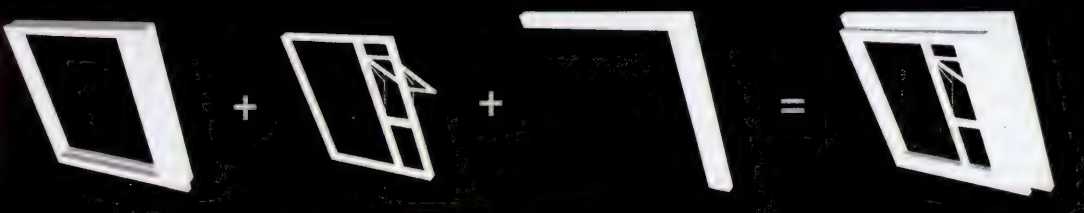


THE TWO BUILDINGS WERE SITTING ON A **SUNKEN PLINTH OF PARKING.** THE PARTITION WALLS BETWEEN THE APARTMENTS WOULD BE COMBINED TO FORM **TILTING COLUMNS REACHING ALL THE WAY TO THE PARKING BASEMENT.**

LIKE THE BIG FOOT OF THE TRIP TRAP CHAIR, THE PARKING WOULD **PREVENT THE BUILDING FROM TUMBLING OVER.**



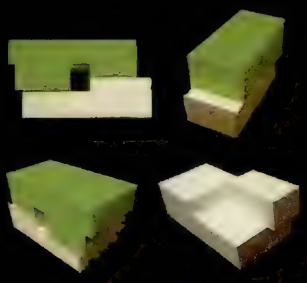




THE **WARPED PLANE** OF THE NORTH FACADE RESISTED TRADITIONAL GEOMETRIES. A CUSTOM-MADE FACADE WOULD BLOW OUR BUDGET 3 TIMES ! **HOW COULD WE MAKE A SOFT SHAPE MODULAR ?**

THE ANSWER WAS TO CONCEIVE THE FACADE LIKE THE **SKIN OF A FISH, WITH OVERLAPPING SCALES.**

THE OVERLAPS WOULD CONSUME THE DIFFERENCES IN THE **GENTLY JAGGING SURFACE.**

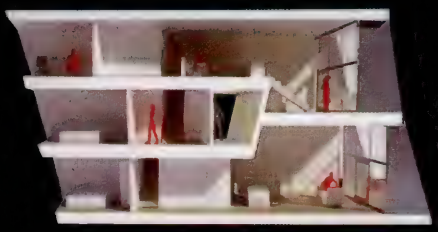


FINALLY, THE FANNING SLAB ONLY ALLOWED FOR **ELEVATOR ACCESS IN ONE END.** THE ELEVATOR WOULD BE THE **PIVOTING POINT** OF A SERIES OF CENTRAL CORRIDORS REACHING OUT TO THE **TILTED END** OF THE BUILDING.

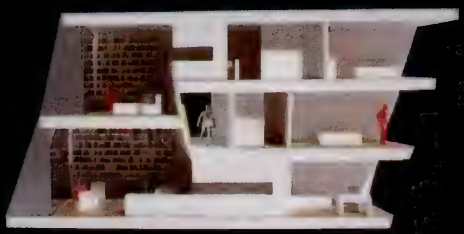


SINCE ALL APARTMENTS NEEDED SOUTHE SUN AND A VIEW, WE CONCEIVED A SECTI AS A FURTHER **EVOLUTION OF LE CORBUSIER'S UNITÉ D'HABITATION**

* SEE "URBAN TETRIS"



THE GENEROUS FLOORS ON THE SUNNY SIDE CONTAIN THE **PUBLIC SPACES, KITCHEN** AND **LIVING**, OVERLOOKING A GENEROUS TERRACE.



THE NORTHEAST IS DEVOTED TO **INTIMATE BEDROOMS**. THE UNITS WRAP AROUND THE CENTRAL CORRIDOR, GIVING ALL RESIDENTS A **SPLIT-LEVEL CONDO** OF TWO OR THREE LEVELS.




CADAVRE EXQUIS
HOLBÆK HARBOUR
HOL



ARCHITECTURE AND **URBANISM** ARE TWO VERY DISTINCT DISCIPLINES. WHERE ARCHITECTURE STRIVES TOWARDS **SIMPLICITY, CLARITY AND COHERENCE,** URBANISM SEEKS TO CREATE THE OPTIMAL CONDITIONS FOR **DIVERSITY, VARIATION AND SURPRISE.**

SO WHEN ARCHITECTS GET TO DESIGN A MASTER PLAN, THEY OFTEN MAKE THE MISTAKE OF TRYING TO INVENT A CONCEPT THAT SOLVES THE ENTIRE SITE IN ONE GO.

THE MASTER PLAN OF HOLBÆK HARBOUR WAS A **TYPICAL EXAMPLE** OF THAT.

CONCEIVED BY ONE OF DENMARK'S BES ARCHITECTS, IT WAS A SINGLE TEXTURE OF SLABS PERPENDICULAR TO THE WATER (A DANISH CLASSIC) **PASTED A OVER THE ENTIRE HARBOUR.**

THEY HAD ALREADY REALIZED THE FIRST HALF, AND WOULD UNDOUBTEDLY HAVE FINISHED T JOB IF WE HADN'T INTERVENED.

OUR FIRST COMMISSION WAS TO DESIGN A HOTEL WITH **SPORTS** AND **CONFERENCE** FACILITIE

DISSATISFIED WITH THE MASTER PLAN REMINDING US OF THE IDENTICAL TYPOLOGICAL CONSTRAINTS OF THE COPENHAGEN HARBOUR*, WE PROPOSED A SIMILAR ANTIDOTE – **FANNING THE SLAB OUT** TO CREATE TERRACES ON THE ROOF AND COVER THE PUBLIC FUNCTIONS BENEATH. **LIKE THE FAN BUILDINGS' EXTREME OFFSPRING.**

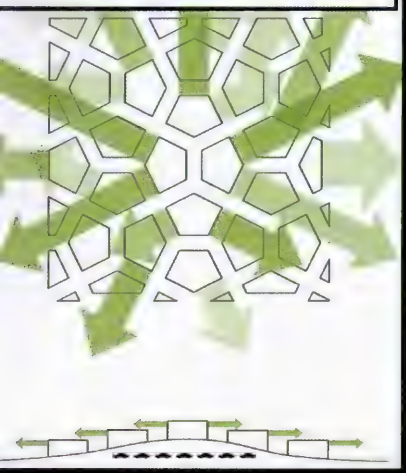
THE CLIENT **LOVED IT** AND COMMISSIONED US TO DESIGN ANOTHER PROJECT NEXT DOOR.

THIS TIME WE SIMPLY REFUSED THE SLAB AS A VIABLE VEHICLE FOR URBAN QUALITY, AND DEVELOPED **A DENSE, LOW KASBAH** OF 3-FAMILY HOUSES, WITH **GREEN GARDENS** AND **ROOF TERRACES.**

DEPLOYING AN M.C. ESCHER PATTERN OF **SQUEEZED PENTAGONS,** IT CREATED AN **ORGANIC VILLAGE-LIKE FEELING,** WHILE REMAINING 100% REPETITIVE.

* SEE "TWISTED MIN

HE **NEED FOR PARKING** AND THE
XPENSE OF EXCAVATION LED
O THE DESIGN OF **A SMALL HILL,**
ROVIDING ALL RESIDENTS WITH AN
NINTERRUPTED SEA VIEW.



A SERIES OF SUBSEQUENT COMMISSIONS LED TO A DOUBLE PERIMETER BLOCK WITH THE PORT ON THE OUTSIDE AND A MARINA WITHIN.

HEN THE **STRETCH METAL**
OUSES AS A MUTATION OF
HE PERPENDICULAR SLAB.

THEN THE **SPIRAL HILL HOUSES,** AND THE **HOLBÆK POTATO ROWS.**

IN THE END, WE DID AN **ENTIRE MASTER PLAN** FOR THE WHOLE HARBOUR – ONE LOT AT A TIME.

AND INSTEAD OF WORRYING ABOUT **COHERENCE, IDENTITY** AND **CONSISTENCY,** EACH TIME OUR ADDICTION TO INNOVATION FORCED US TO CONCEIVE **A NEW ARCHITECTURAL IDEA, INDEPENDENT OF THE PREVIOUS ONE.**

OUR MASTER PLAN BECAME LIKE A HISTORICALLY EVOLVED CITY OF **DIFFERENT ARCHITECTURES FROM DIFFERENT EPOCHS,** RATHER THAN THE **MONOTONOUS DESIGN OF PLANNED PROJECTS.**

IN SPITE OF OUR EDUCATION FAVORING PLANNING AND HOLISTIC THINKING, IT WAS EVIDENT THAT WE HAD ACHIEVED THE OTHERWISE IMPOSSIBLE DIVERSITY OF A HISTORICAL NEIGHBORHOOD BY SIMPLY SOLVING ONE PROJECT AFTER THE OTHER, **ALWAYS THINKING IT WOULD BE OUR LAST.**


SWEPT
UNDER
THE CARPET
MARITIME YOUTH HOUSE
MAR



IN 2002, WE WERE INVITED TO A COMPETITION TO DESIGN A SO-CALLED **MARITIME YOUTH HOUSE** AT SUNDBY SAILING CLUB ON THE ISLAND OF AMAGER IN COPENHAGEN.

IT WAS PART JUNIOR SAILING CLUB, PART SOCIAL PROJECT, MEANT TO **TEACH THE LOCAL KIDS TO RIG SAILS AND TIE KNOTS** RATHER THAN **STEAL CARS OR PAINT GRAFFITI.**

THE SITE WAS **BEAUTIFUL**: WATER ON TWO SIDES WITH A VIEW TO A NEW LANDFILL AND MARINA...

...THE MIDDLEGROUND WINDMILLS AND SWEDEN BEYOND.

WHEN STANDING THERE IT WAS **HARD TO UNDERSTAND** WHY AMAGER IS NICKNAMED "THE SHIT ISLAND".

BUT ONCE WE READ THE GEOTECHNICAL REPORT, WE UNDERSTOOD WHERE THAT NAME CAME FROM. **THE SITE WAS VERY POLLUTED.**

A THIRD OF THE BUILDING BUDGET WAS RESERVED FOR DIGGING UP THE TOPSOIL AND DRIVING IT FOR 5 MINUTES AROUND THE CORNER TO THE LANDFILL NEXT DOOR, PAYING A DEPOSIT TAX OF **3-4 MILLION DKK.**

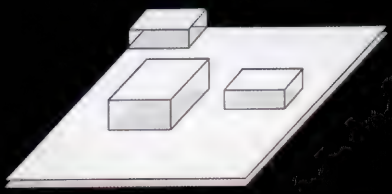
IT SEEMED **SURREAL** TO SPEND THAT AMOUNT OF MONEY TO MOVE THE PROBLEM 800 METERS AWAY.

SO WE HAD OUR ENGINEERS STUDY THE SOIL SAMPLES.

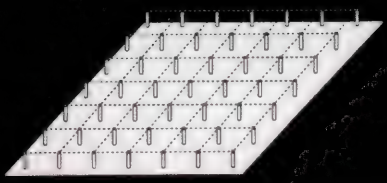
THEY FOUND THAT THE POLLUTANTS WERE HEAVY METALS THAT **WOULDN'T VAPORIZE OR INTERACT** WITH THE SURROUNDINGS.



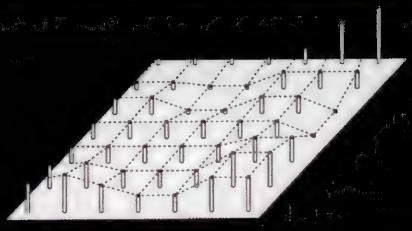
GGING UP THE TOPSOIL AND COVERING IT TH CLEAN DIRT WOULD BE EQUIVALENT **PUTTING A LID ON THE GROUND.**



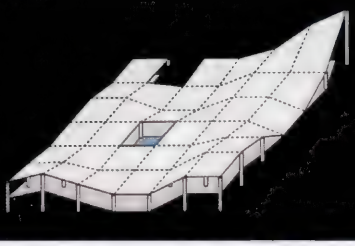
SO WE ASKED OURSELVES: WHY DON'T WE **COVER THE ENTIRE SITE** WITH A **BIG WOODEN DECK ?**



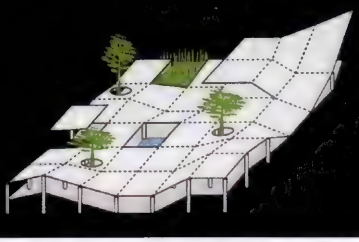
E GIANT TERRACE WOULD ALLOW US **LEAVE THE POLLUTION** WHERE IT RATHER THAN PUSHING THE PROBLEM OUND, AND SAVE US THE DEPOSIT TAX SPEND ON PUBLIC SPACE RATHER AN ON CLEANING UP POLLUTION.



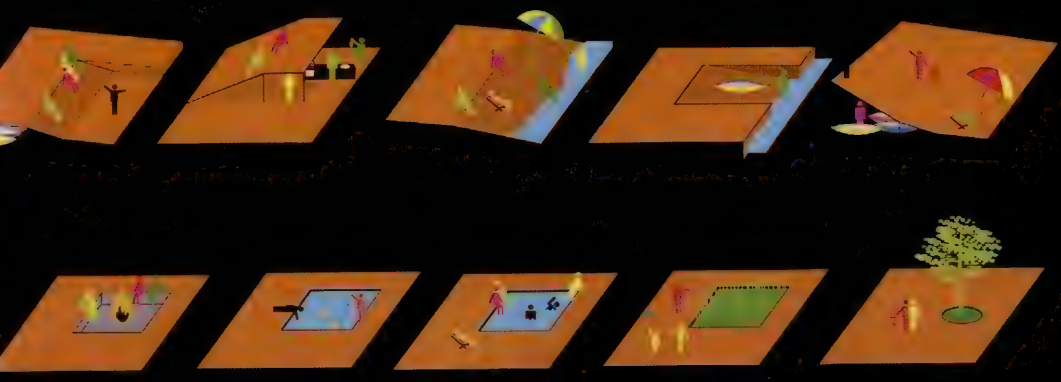
WHEN HAMMERING PILES INTO THE GROUND WE COULD **STICK SOME OF THEM DEEPER,** CREATING A BEACH...



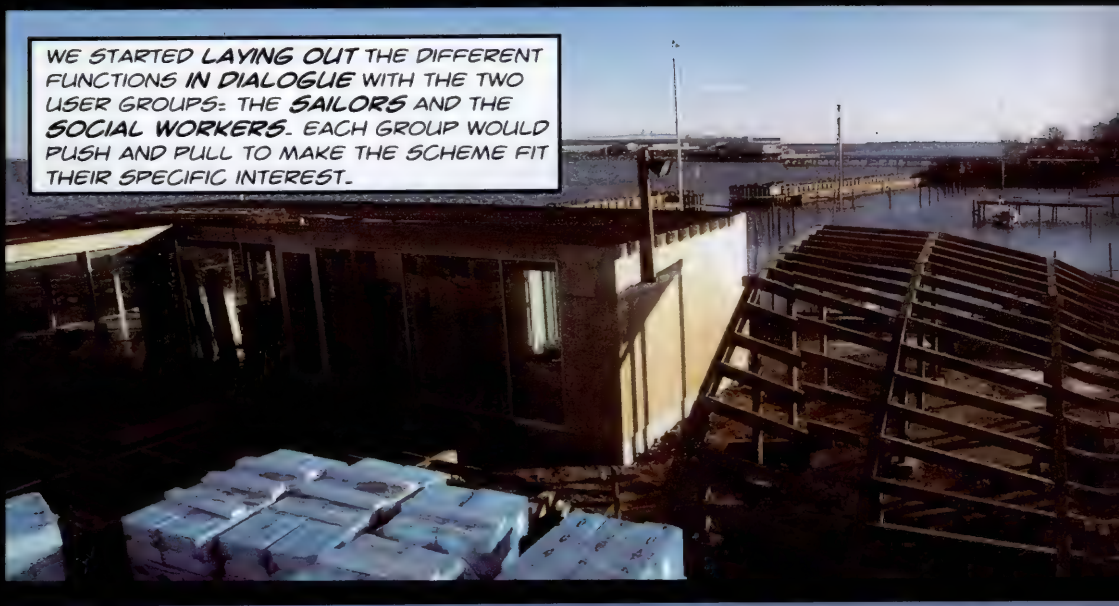
. SOME STICKING UP HIGHER, REATING SHELTER FOR BOATSHEDS ND CLUBHOUSES. WITHOUT ACTUALLY ESIGNING ANYTHING, WE TOLD THE CLIENTS AT THEY COULD CONSIDER THE WOODEN CK A SORT OF **SOCIAL CARPET**...



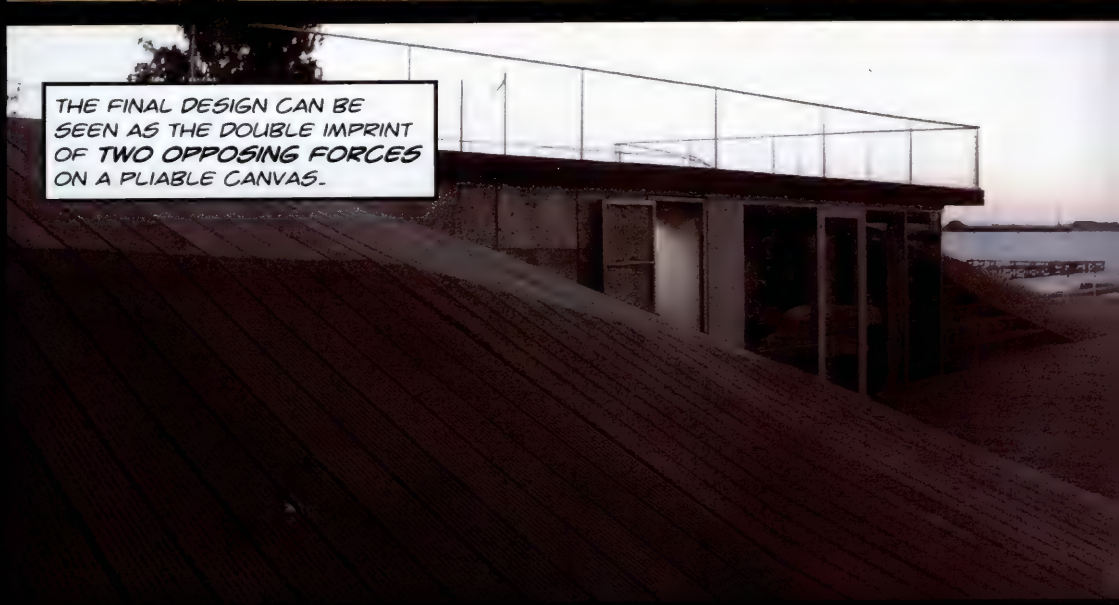
... THAT THEY COULD **PUSH AND PULL TO ACCOMMODATE ALL THE ACTIVITIES** THEY COULD THINK OF. THIS ELASTIC CONCEPT WOULD BE ABLE TO INCORPORATE ANY DEMAND OR DESIRE.



TELLING YOUR CLIENTS THAT **THEY CAN GET ANYTHING THEY WANT** TURNED OUT TO BE A SUCCESSFUL STRATEGY AND **WE WON** THE COMPETITION WITHOUT AN ACTUAL DESIGN.


WE STARTED LAYING OUT THE DIFFERENT FUNCTIONS IN DIALOGUE WITH THE TWO USER GROUPS: THE SAILORS AND THE SOCIAL WORKERS. EACH GROUP WOULD PUSH AND PULL TO MAKE THE SCHEME FIT THEIR SPECIFIC INTEREST.


THE SOCIAL WORKERS WERE TRYING TO PUSH IT DOWN TO CREATE SOCIAL SPACE AROUND THE CLUBHOUSES.


THE FINAL DESIGN CAN BE SEEN AS THE DOUBLE IMPRINT OF TWO OPPOSING FORCES ON A PLIABLE CANVAS.




THE SAILORS TRIED TO PULL THE DECK UP TO CREATE SPACE FOR BOAT STORAGE AND OTHER KINDS OF GEAR.


THE RESULT IS A WAVY DUNE LANDSCAPE, MATERIALIZED IN WOOD.

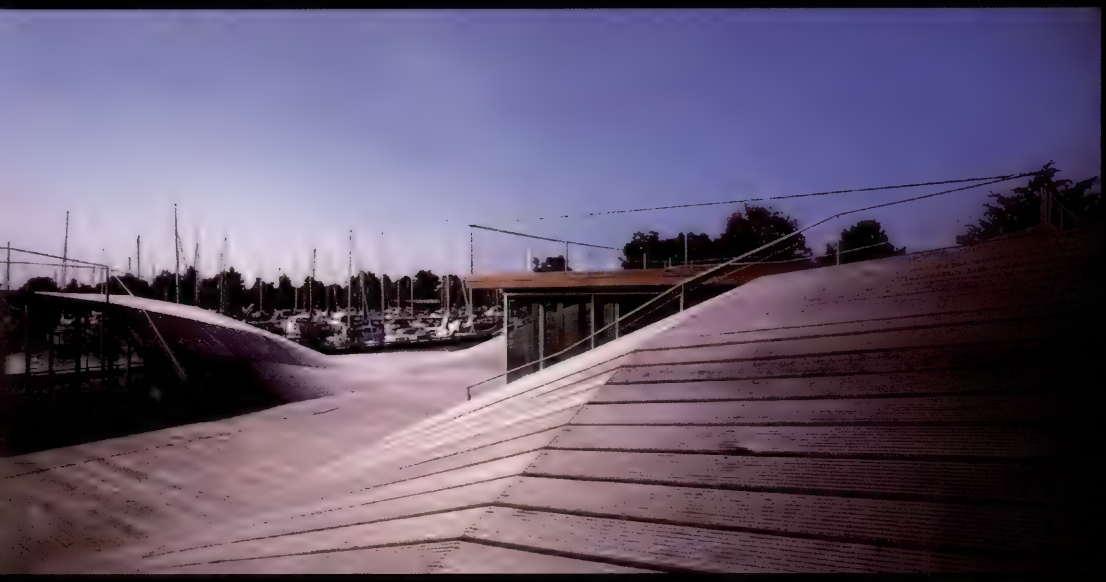

IN COPENHAGEN, ALL BUILDINGS NEED TO LEAVE 8 METERS OF SPACE FOR A PUBLIC PROMENADE ALONG THE WATER.
BECAUSE THE CITY SAW THE ROOF AS PUBLIC SPACE WE COULD PUSH OUR BUILDING ALL THE WAY TO THE WATER'S EDGE.

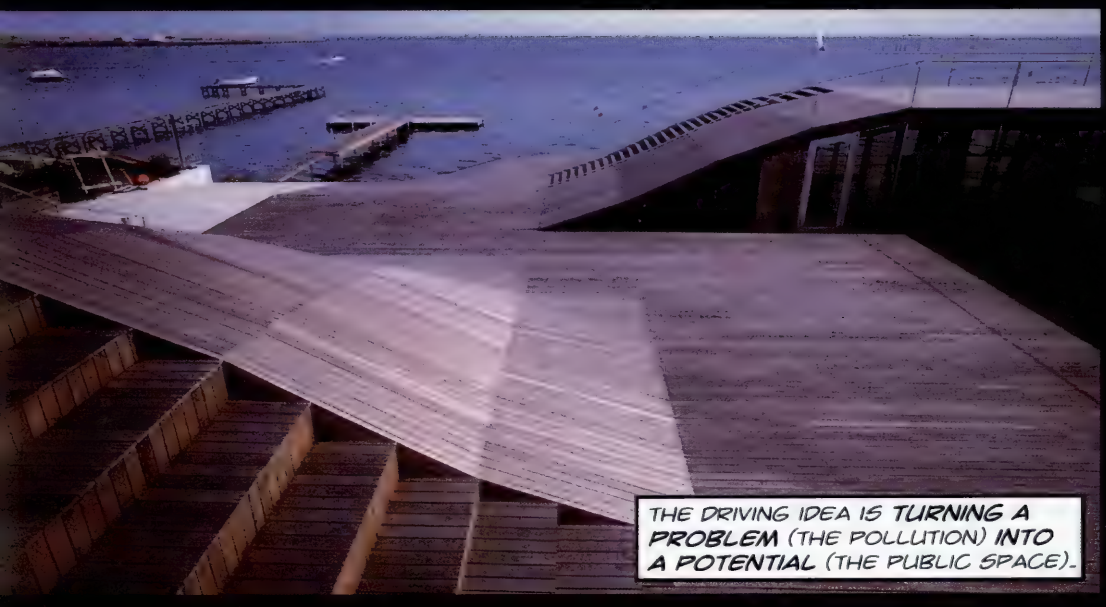


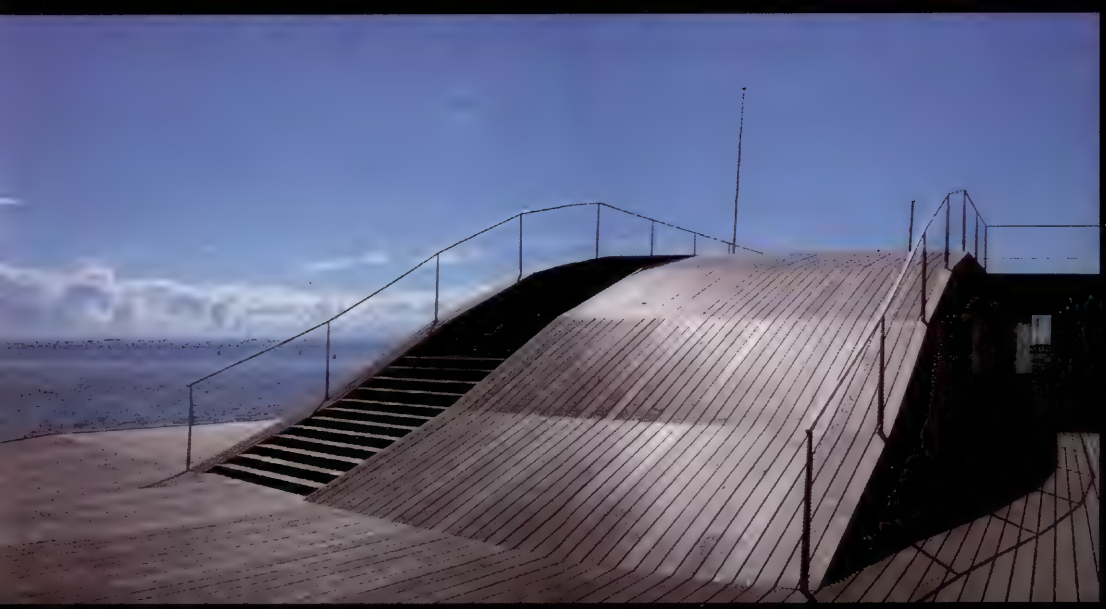

NORMALLY THE MAXIMUM SLOPE OF AN ACCESSIBLE SURFACE IS 1:20 – LONG AND FLAT.
BUT SINCE THE CITY SAW THE WOODEN DECK AS A LANDSCAPE RATHER THAN A BUILDING, WE COULD DO 25 DEGREES !


WHEEEE !!
STEEP ENOUGH TO SLIDE ON WITH A NORMAL PAIR OF JEANS !


THE UNDULATING LANDSCAPE HAS AN INSTANTLY ENERGIZING IMPACT ON KIDS, MAKING THEM RUN AROUND !
THE MARITIME YOUTH HOUSE IS A TYPICAL EXAMPLE OF OUR STRATEGY FOR TURNING ANALYSIS INTO A CREATIVE PROCESS.




THE DRIVING IDEA IS **TURNING A PROBLEM** (THE POLLUTION) **INTO A POTENTIAL** (THE PUBLIC SPACE).




AS A RESULT, WE HAVE INFLATED THE AMBITION OF THE PROJECT FROM A SMALL CLUBHOUSE...


...TO A GENEROUS PUBLIC SPACE...


... WHERE NOT ONLY THE SAILORS, SOCIAL WORKERS AND KIDS HANG OUT – BUT A PLACE WHERE THE LOCALS COME TO WALK THEIR DOG, OR KISS THEIR GIRLFRIEND.



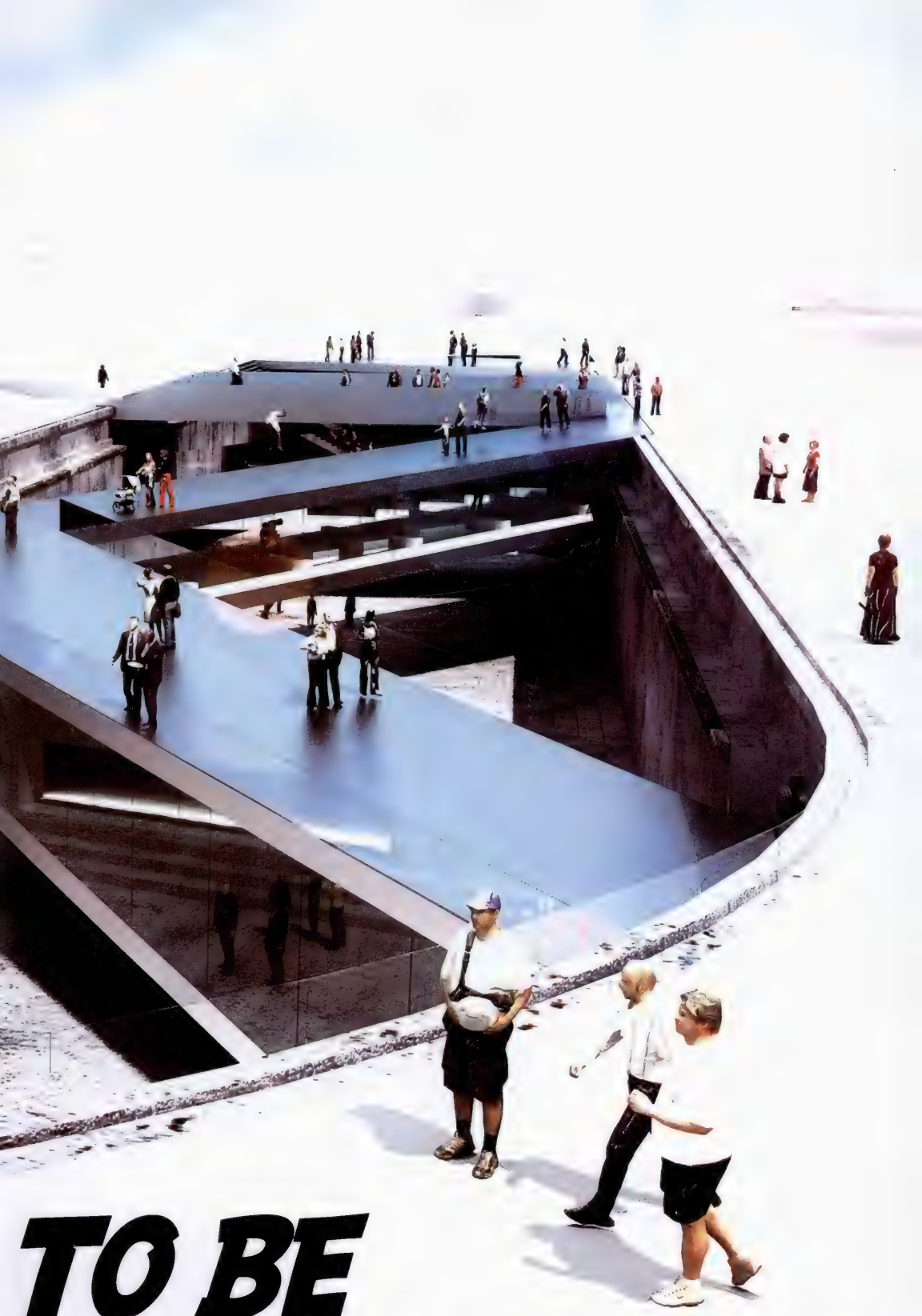


THIS ADDITIONAL GENEROSITY IS THE RESULT OF REFUSING TO MOVE THE PROBLEM, BUT RATHER **TO SWEEP IT UNDER THE** (WOODEN) **CARPET.**



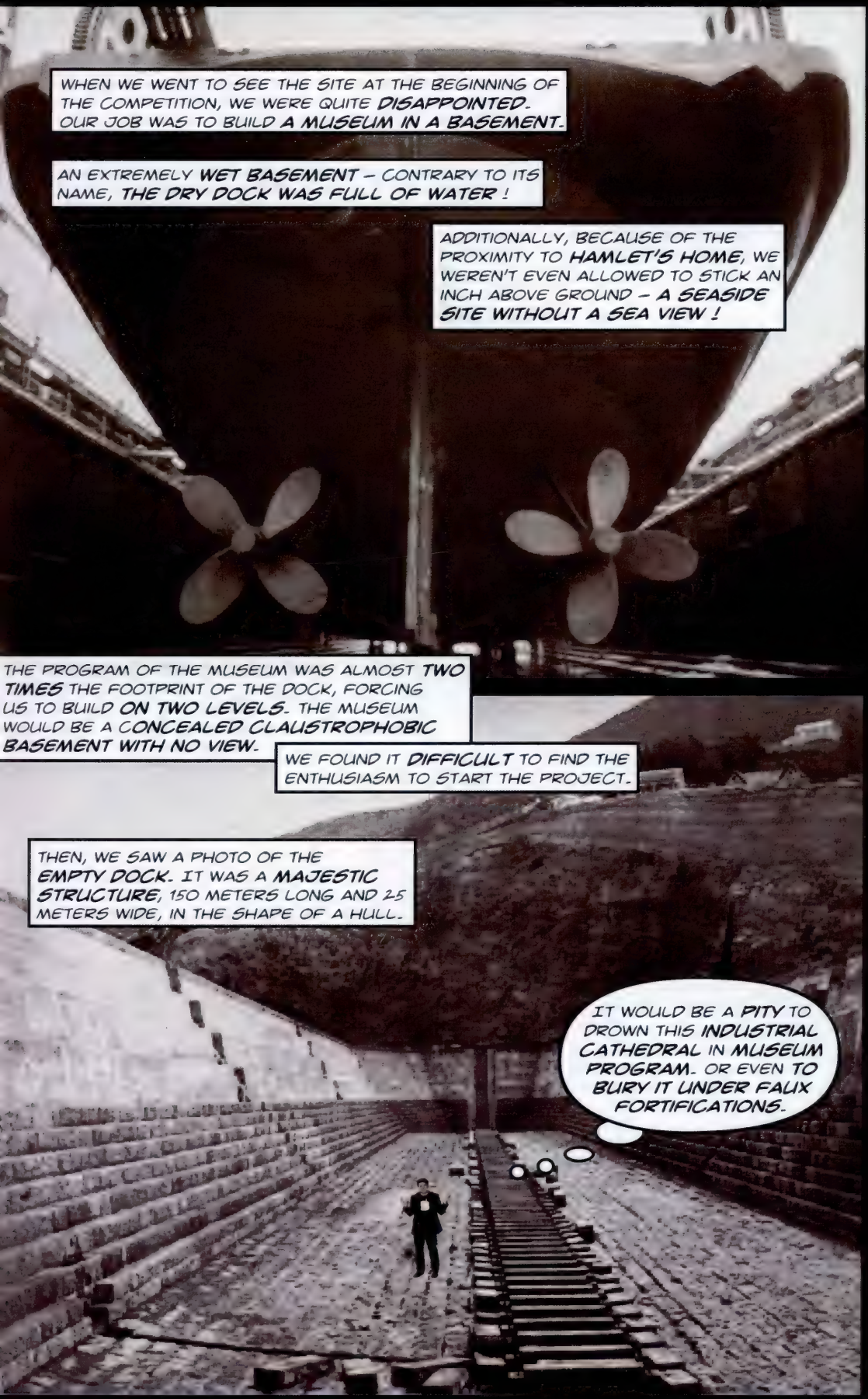
DANISH MARITIME MUSEUM

SOF



TO BE AND NOT TO BE


THIS IS THE CASTLE OF SHAKESPEARE'S PRINCE HAMLET.
RECENTLY APPOINTED A UNESCO WORLD HERITAGE SITE, THE KRONBORG CASTLE HAS UNDERGONE A MAJOR RECONSTRUCTION OF ITS SURROUNDING FORTIFICATIONS.
IN ORDER TO RECREATE AN IDEALIZED IMAGE OF A PERFECT DEFENSIVE GEOMETRY, THE NEW FORTIFICATIONS WOULD CONCEAL AN ABANDONED DRY DOCK.
WORLD HERITAGE
DRY DOCK
ANOTHER SIDE EFFECT OF THE KRONBORG CASTLE'S WORLD HERITAGE STATUS WAS THAT THE DANISH MARITIME MUSEUM RECENTLY LOCATED WITHIN THE CASTLE WALLS HAD BEEN EVICTED IN ORDER TO RECREATE ITS ORIGINAL INTERIOR.
SUDDENLY HOMELESS, THE MUSEUM DID WHAT ALL OTHER HOMELESS DO: TRIED TO FIND A PLACE IN AN ABANDONED STRUCTURE, UNDER A BRIDGE, IN A TUNNEL... OR IN A DRY DOCK.
GET OUT!
MARITIME MUSEUM


WHEN WE WENT TO SEE THE SITE AT THE BEGINNING OF THE COMPETITION, WE WERE QUITE **DISAPPOINTED**. OUR JOB WAS TO BUILD **A MUSEUM IN A BASEMENT**.
AN EXTREMELY **WET BASEMENT** – CONTRARY TO ITS NAME, **THE DRY DOCK WAS FULL OF WATER !**
ADDITIONALLY, BECAUSE OF THE PROXIMITY TO **HAMLET'S HOME**, WE WEREN'T EVEN ALLOWED TO STICK AN INCH ABOVE GROUND – **A SEASIDE SITE WITHOUT A SEA VIEW !**
THE PROGRAM OF THE MUSEUM WAS ALMOST **TWO TIMES** THE FOOTPRINT OF THE DOCK, FORCING US TO BUILD **ON TWO LEVELS**. THE MUSEUM WOULD BE A **CONCEALED CLAUSTROPHOBIC BASEMENT WITH NO VIEW**.
WE FOUND IT **DIFFICULT** TO FIND THE ENTHUSIASM TO START THE PROJECT.
THEN, WE SAW A PHOTO OF THE **EMPTY DOCK**. IT WAS A **MAJESTIC STRUCTURE**, 150 METERS LONG AND 25 METERS WIDE, IN THE SHAPE OF A HULL.
IT WOULD BE A **PITY** TO DROWN THIS **INDUSTRIAL CATHEDRAL** IN **MUSEUM PROGRAM**. OR EVEN **TO BURY IT UNDER FAUX FORTIFICATIONS**.

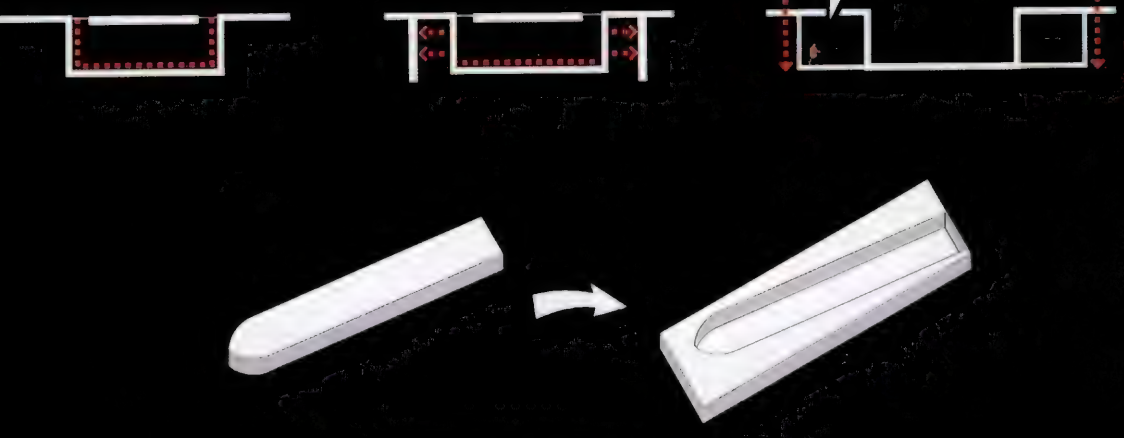
STUDYING THE TECHNICAL REPORTS, WE DISCOVERED THAT NOT ONLY WAS THE DRY DOCK FULL OF WATER, IT WAS **DEPENDENT** ON THE WATER TO KEEP IT FROM **COLLAPSING** !

IF EMPTIED, THE PRESSURE FROM THE SURROUNDING SOIL WOULD MAKE THE WALLS **CAVE IN**.

IN ORDER TO KEEP IT STANDING, WE WOULD HAVE TO BUILD A **NEW DOCK** INSIDE THE DOCK TO **TAKE THE PRESSURE**.

OR PLACE **PILES** FOR A NEW DOCK WALL AROUND THE DOCK.

WHAT IF WE WOULD CREATE **THE NEW OUTER WALL** AT SUCH A DISTANCE THAT WE COULD ACCOMMODATE THE MARITIME MUSEUM IN THE **SPACE BETWEEN THE OLD AND THE NEW DOCK WALLS** ?



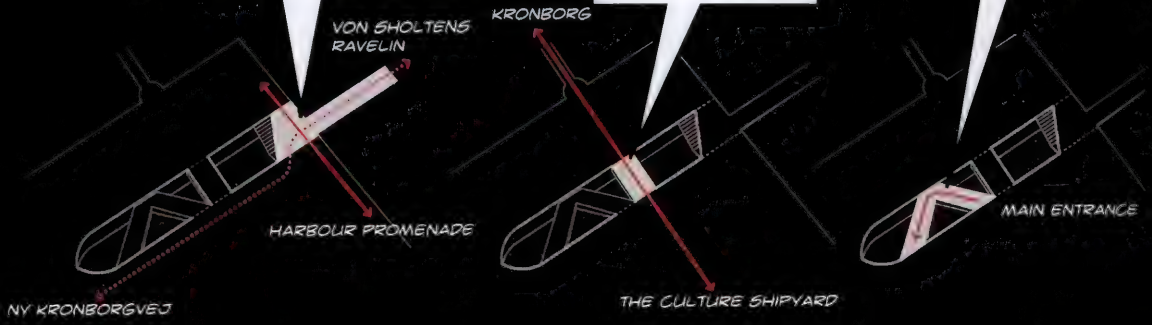
OUR PROPOSAL WAS TO TURN THE MUSEUM **INSIDE OUT**.

ALL WE WOULD HAVE TO DO WAS TO DESIGN **THREE BRIDGES** ACROSS THE DOCK.

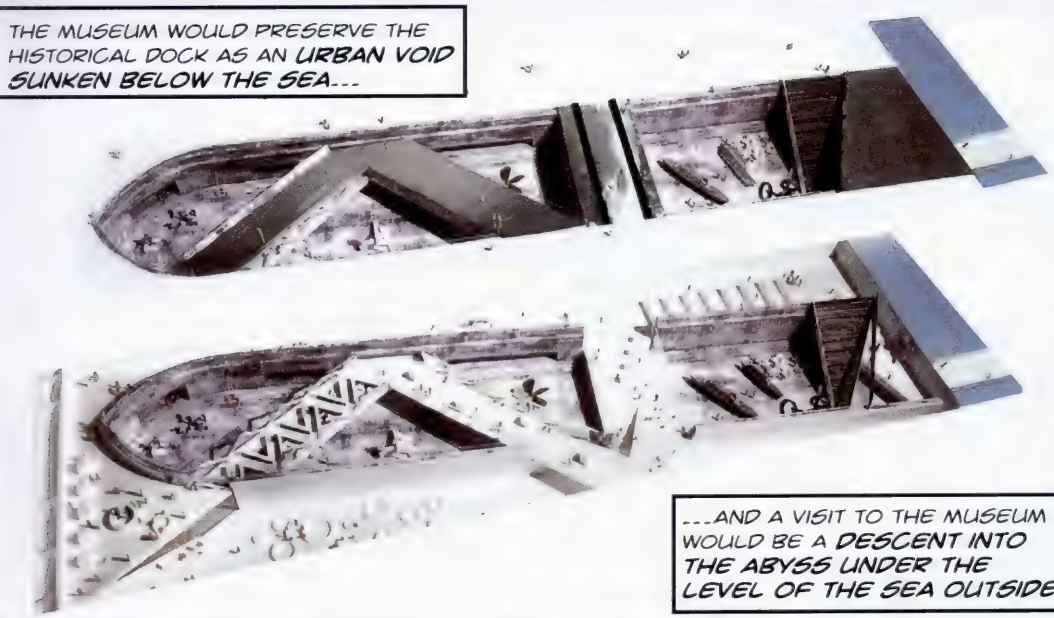
ONE BRIDGE TO **STOP THE WATER FROM COMING IN** AND **COMPLETE THE WATERFRONT PROMENADE**.

ANOTHER BRIDGE TO CONNECT THE **DOCKLANDS** TO THE **CASTLE**.

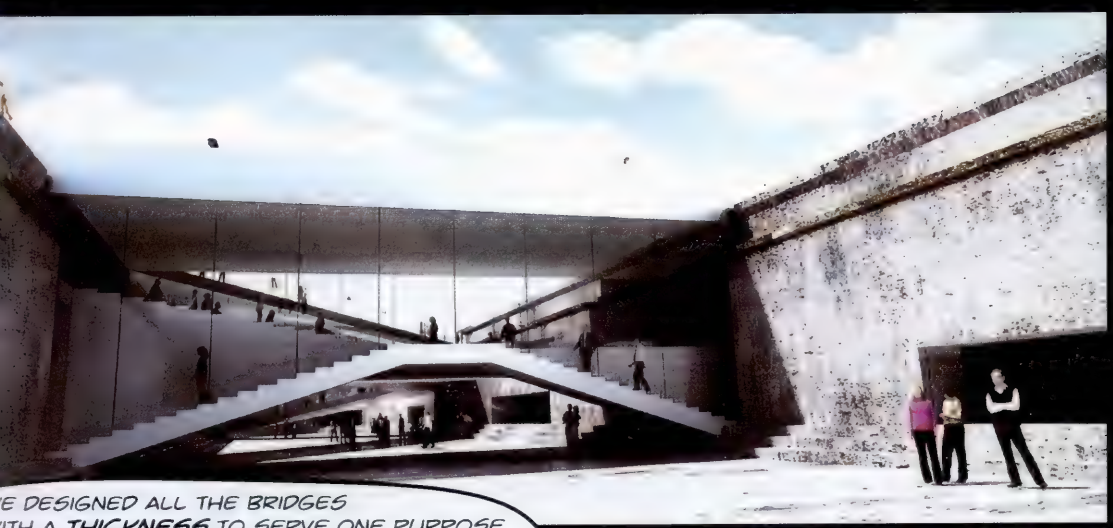
AND A LAST BRIDGE DESCENDING INTO THE DOCK, RICOCHETING OFF THE WALL AND **LEADING PEOPLE INTO THE MUSEUM**.



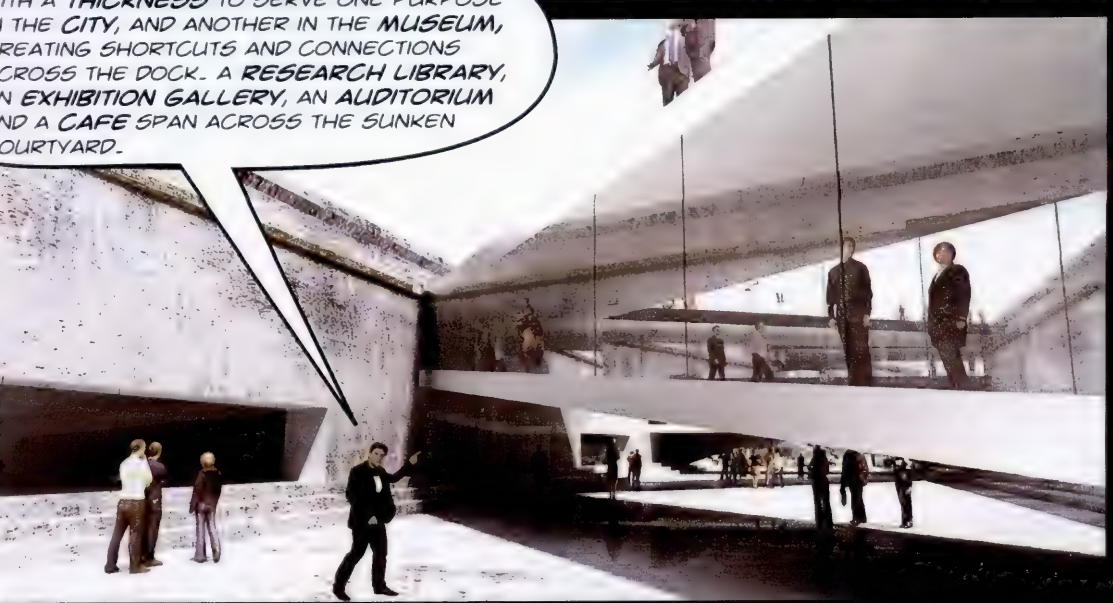
THE MUSEUM WOULD PRESERVE THE HISTORICAL DOCK AS AN **URBAN VOID SUNKEN BELOW THE SEA**---



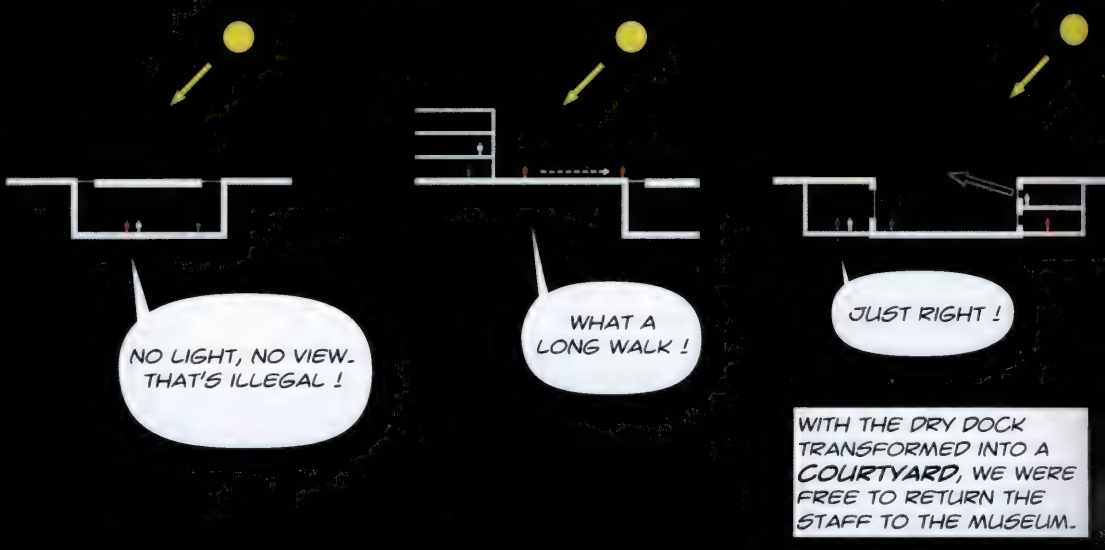
---AND A VISIT TO THE MUSEUM WOULD BE A **DESCENT INTO THE ABYSS UNDER THE LEVEL OF THE SEA OUTSIDE.**



E DESIGNED ALL THE BRIDGES ITH A **THICKNESS** TO SERVE ONE PURPOSE THE **CITY**, AND ANOTHER IN THE **MUSEUM**, REATING SHORTCUTS AND CONNECTIONS CROSS THE DOCK. A **RESEARCH LIBRARY**, N **EXHIBITION GALLERY**, AN **AUDITORIUM** ND A **CAFE** SPAN ACROSS THE SUNKEN OURTYARD.



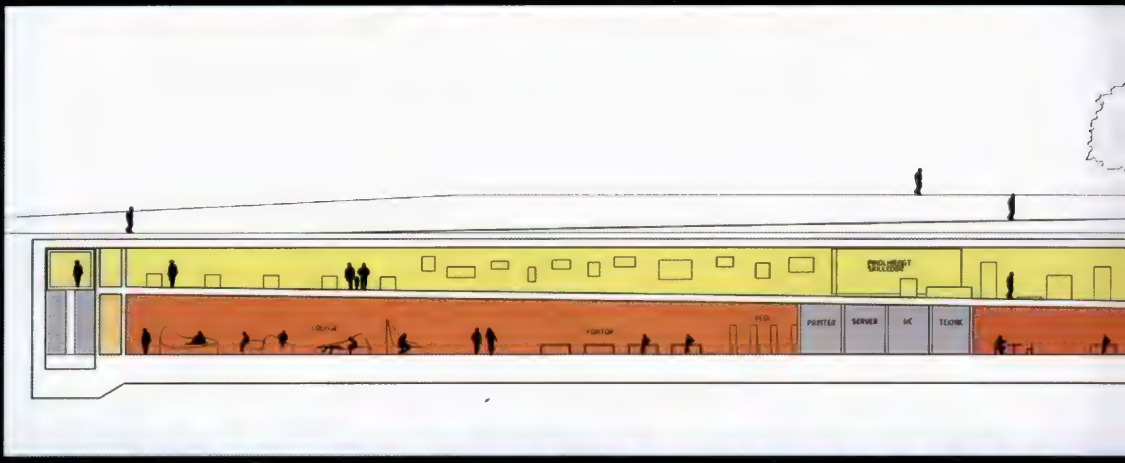
DUE TO A DANISH LAW THAT DEMANDS THAT ALL WORKSPACES HAVE **DAYLIGHT** AND **VIEWS**, THE STAFF OFFICES WERE SCHEDULED TO BE LOCATED IN SOME ADJACENT BUILDINGS, FORCING ALL THE EMPLOYEES TO **MIGRATE** TO AND FROM THE MUSEUM ON A DAILY BASIS. THE NEW MUSEUM WOULD BE LIKE A **BODY** WITHOUT A **HEAD**.



WITH THE DRY DOCK TRANSFORMED INTO A **COURTYARD**, WE WERE FREE TO RETURN THE STAFF TO THE MUSEUM.

THE MUSEUM EXPERIENCE WOULD SIMPLY BE A **CONTINUOUS DESCENT** FROM THE **TOP** OF THE PIER TO THE **BOTTOM** OF THE DOCK.



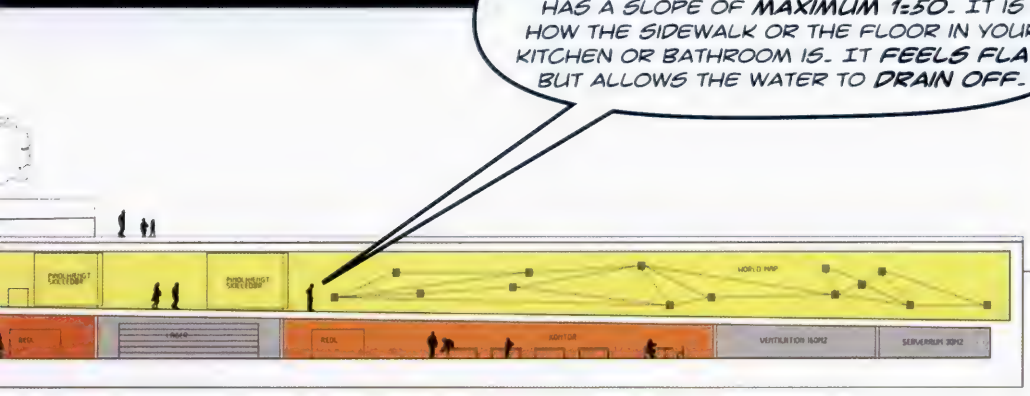


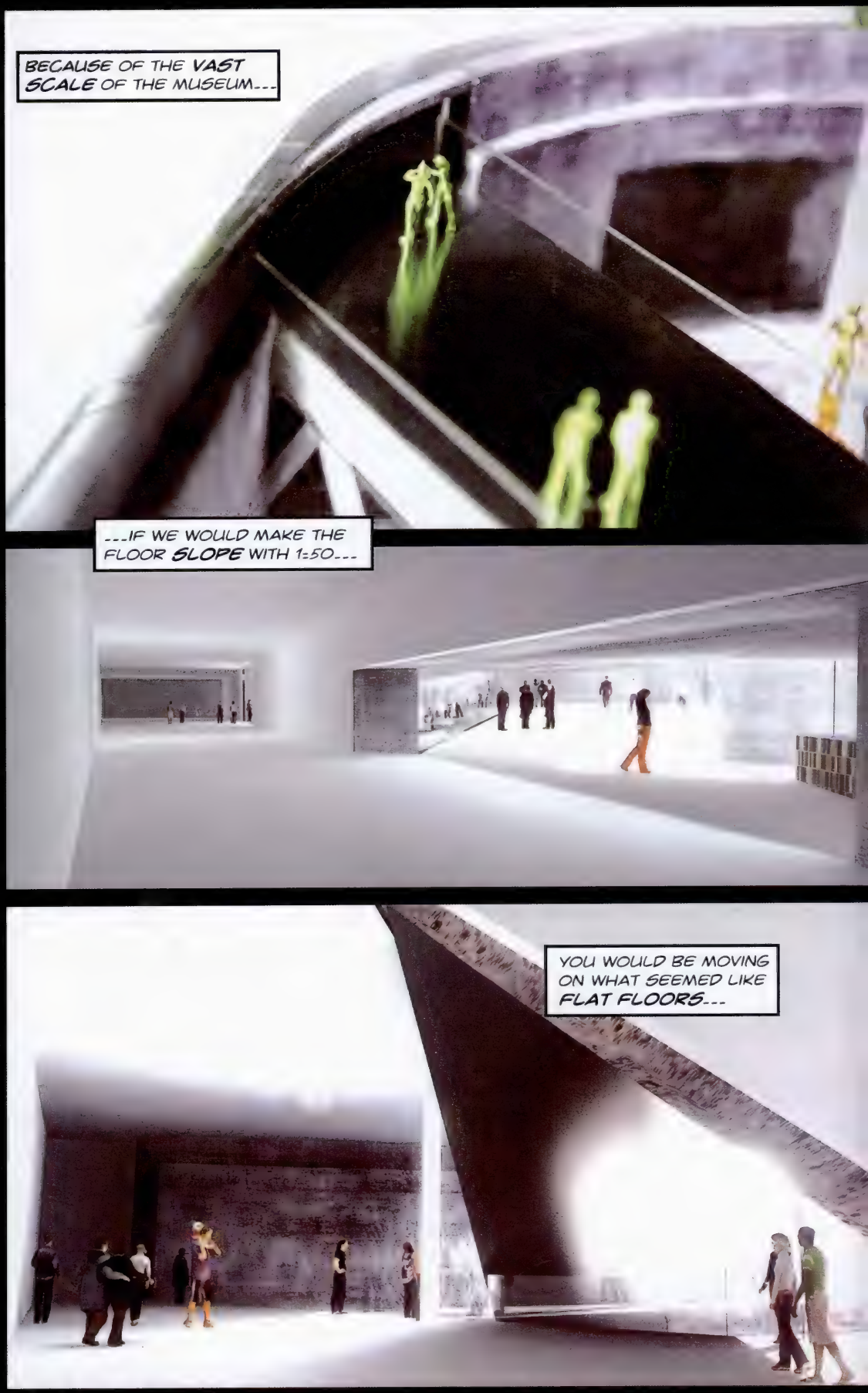


AFTER VARIOUS STUDIES, WE FOUND THE ANSWER IN **MARITIME HISTORY**. WHEN COLUMBUS DISCOVERED AMERICA IN 1492, HE WAS TRYING TO PROVE THAT EVEN THOUGH THE EARTH **SEEMS FLAT**, IT IS **SLIGHTLY CURVED**, IMPERCEPTIBLY BUT SUFFICIENT TO FORM A **FULL SPHERE** IF YOU TRAVEL FAR ENOUGH.



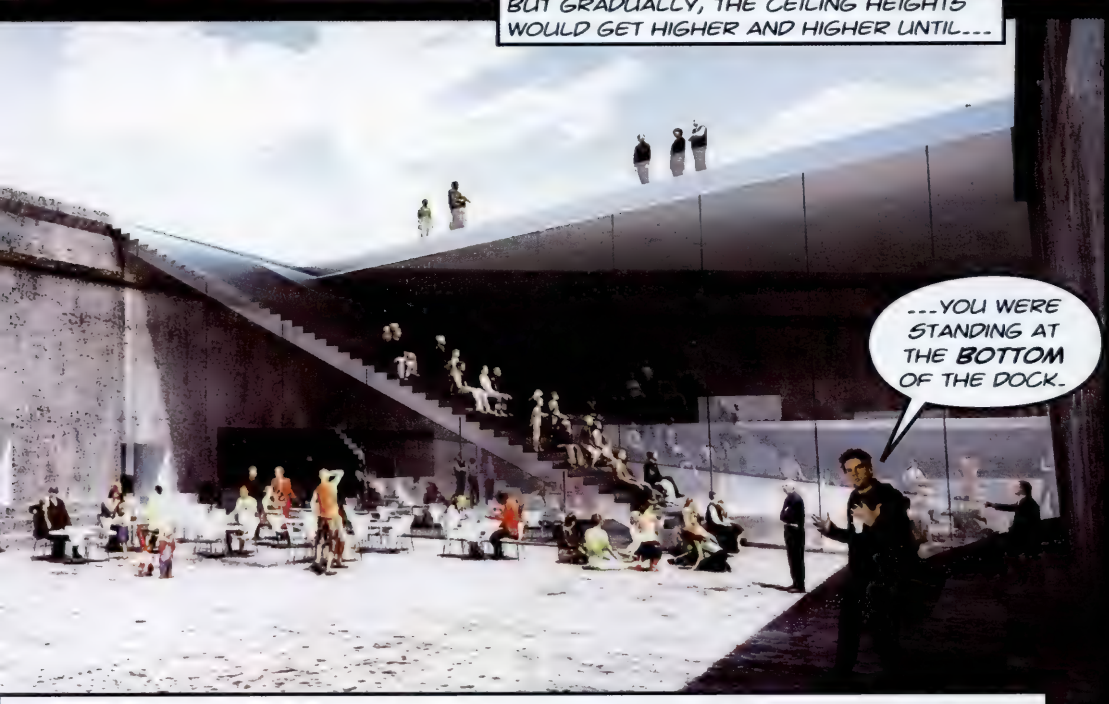
IT IS THE SAME IN ARCHITECTURE. THE DEFINITION (BY DANISH CODE) OF A FLAT FLOOR IS NOT THAT IT'S FLAT, BUT THAT IT HAS A SLOPE OF **MAXIMUM 1:50**. IT IS HOW THE SIDEWALK OR THE FLOOR IN YOUR KITCHEN OR BATHROOM IS. IT **FEELS FLAT**, BUT ALLOWS THE WATER TO **DRAIN OFF**.




BECAUSE OF THE VAST SCALE OF THE MUSEUM---
---IF WE WOULD MAKE THE FLOOR SLOPE WITH 1:50---
YOU WOULD BE MOVING ON WHAT SEEMED LIKE FLAT FLOORS---



BUT GRADUALLY, THE CEILING HEIGHTS WOULD GET HIGHER AND HIGHER UNTIL---



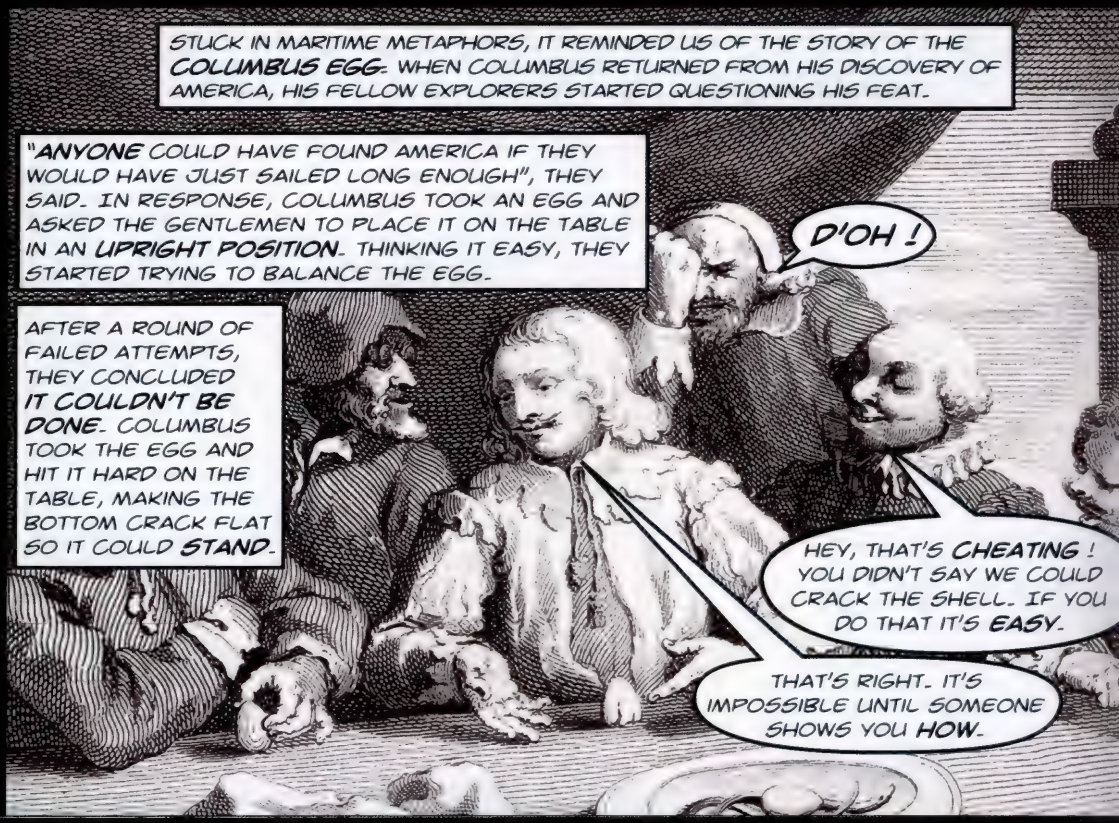
---YOU WERE STANDING AT THE **BOTTOM** OF THE DOCK.

WHEN WE SUBMITTED THE PROJECT FOR THE COMPETITION, WE WERE QUITE SURE **THERE WAS NO WAY WE COULD EVER WIN**. ONE OF THE FIRST CONDITIONS OF THE BRIEF WAS THAT YOU HAD TO BUILT **WITHIN** THE DOCK – AND WE BUILT **AROUND** IT.

TO OUR PLEASANT SURPRISE, THE JURY SAW BEYOND THAT AND **CHOSE OUR PROJECT** IN SPITE OF THE BRIEF.

BUT THEN SOMETHING STRANGE HAPPENED. THE DANISH ARCHITECTS ASSOCIATION – OUR OWN UNION – SUED THE CLIENT FOR HAVING CHOSEN A PROJECT THAT BROKE ONE OF THE CONDITIONS OF THE BRIEF. THEY DIDN'T DISPUTE THAT OUR PROJECT WAS THE BEST SOLUTION, MERELY THAT THE CLIENT WASN'T **ALLOWED** TO CHOOSE IT.

IT MADE US **SERIOUSLY** RECONSIDER OUR MEMBERSHIP. THE ARGUMENT WAS THAT IF ALL THE OTHER COMPETITORS HAD KNOWN THAT IT WAS OK TO DO WHAT WE DID, THEY COULD HAVE **DONE THE SAME**, AND PERHAPS EVEN BETTER.


STUCK IN MARITIME METAPHORS, IT REMINDED US OF THE STORY OF THE COLUMBUS EGG. WHEN COLUMBUS RETURNED FROM HIS DISCOVERY OF AMERICA, HIS FELLOW EXPLORERS STARTED QUESTIONING HIS FEAT.
"ANYONE COULD HAVE FOUND AMERICA IF THEY WOULD HAVE JUST SAILED LONG ENOUGH", THEY SAID. IN RESPONSE, COLUMBUS TOOK AN EGG AND ASKED THE GENTLEMEN TO PLACE IT ON THE TABLE IN AN UPRIGHT POSITION. THINKING IT EASY, THEY STARTED TRYING TO BALANCE THE EGG.
AFTER A ROUND OF FAILED ATTEMPTS, THEY CONCLUDED IT COULDN'T BE DONE. COLUMBUS TOOK THE EGG AND HIT IT HARD ON THE TABLE, MAKING THE BOTTOM CRACK FLAT SO IT COULD STAND.
D'OH !
HEY, THAT'S CHEATING ! YOU DIDN'T SAY WE COULD CRACK THE SHELL. IF YOU DO THAT IT'S EASY.
THAT'S RIGHT. IT'S IMPOSSIBLE UNTIL SOMEONE SHOWS YOU HOW.



TO OUR LUCK, OUR CLIENTS WERE BY NOW SO SMITTEN BY OUR PROJECT THAT THEY **CANCELLED THE COMPETITION** AND CHOSE US AS THEIR ARCHITECTS ANYWAY. THE MUSEUM WILL STAND (OR RATHER SINK) AS A NEW FORM OF **PUBLIC SPACE** SUNKEN EIGHT METERS BELOW THE SEA AS AN **URBAN VOID** IN THE HELSINGØR DOCKLANDS.

THE STRATEGY OF THE **VOID** ALSO BECAME THE ANSWER TO THE **INHERENT DILEMMA** OF THE COMPETITION.



HE UNESCO AUTHORITIES EMANDED THAT THE USEUM SHOULD BE OMPLETELY INVISIBLE...

WHILE THE MUSEUM WANTED A **MASTERPIECE** TO ATTRACT MAXIMUM ATTENTION...

BY TURNING THE MUSEUM INTO A **VOID**, WE COULD COMBINE THE NEED FOR **DISCRETION** WITH THE DESIRE FOR **ATTENTION** !

TO BE **AND** NOT TO BE !!


HELSINGØR PSYCHIATRIC HOSPITAL
PSY


COLOR
THERAPY

NOT SO FAR FROM HAMLET'S KRONBORG LIES **HELSINGØR HOSPITAL** ON A BEAUTIFUL GREEN MEADOW NEXT TO A LITTLE POND. IN 2002, THEY ANNOUNCED A **COMPETITION TO DESIGN A PSYCHIATRIC HOSPITAL** NEXT TO THE POND.

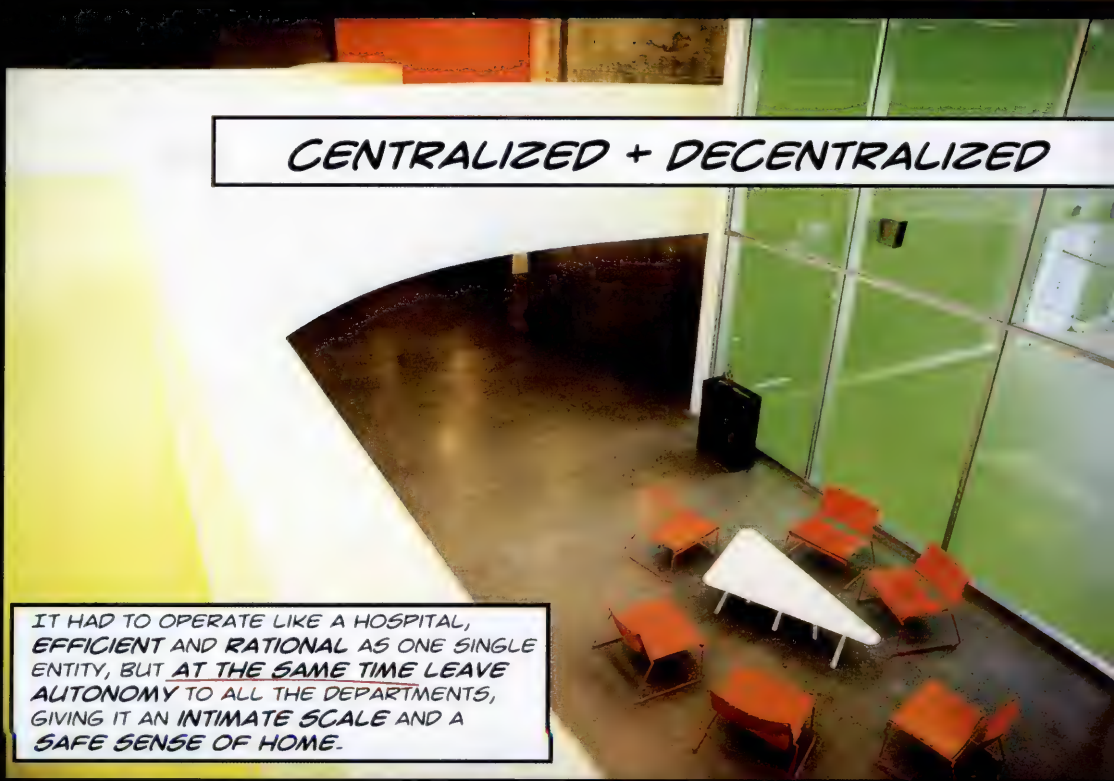
WE KNEW THAT THE HOSPITAL WOULD LIKELY HOST PATIENTS WITH **DEPRESSION** OR **PARANOIA**, BUT AFTER HAVING READ THE BRIEF, WE WERE CERTAIN THAT **THE STAFF WAS DEFINITELY SCHIZOPHRENIC!** THE BRIEF WAS **ONE LONG CONTRADICTION IN TERMS, EVERY PARAGRAPH A PARADOX:**

OPEN + SHELTERED



THEY WANTED A PLACE WHERE THE PATIENTS COULD **ENJOY THE BEAUTIFUL VIEWS AND LANDSCAPE**, WITHOUT **LEAVING THEM EXPOSED TO THE PUBLIC.** THEY **ALSO** WANTED A FACILITY WITH **CLEAR VISIBILITY** FOR THE STAFF TO BE ABLE TO MONITOR EVERYBODY **WITHOUT CREATING A BIG BROTHER ATMOSPHERE.**

CENTRALIZED + DECENTRALIZED



IT HAD TO OPERATE LIKE A HOSPITAL, **EFFICIENT** AND **RATIONAL** AS ONE SINGLE ENTITY, BUT **AT THE SAME TIME LEAVE AUTONOMY** TO ALL THE DEPARTMENTS, GIVING IT AN **INTIMATE SCALE** AND A **SAFE SENSE OF HOME.**


FREEDOM + CONTROL
THEY WANTED TO PROVIDE A SENSE OF FREEDOM WITHOUT INHIBITING THEIR PATIENTS' RANGE OF CHOICES, AND AT THE SAME TIME HAVE TOTAL CONTROL OF WHO WOULD BE WHERE AND WHEN.

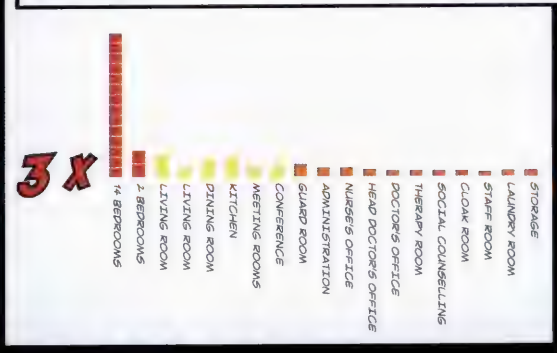

PRIVATE + PUBLIC
THEY WANTED LOTS OF COMMUNAL SPACES BECAUSE SOCIAL INTERACTION IS A MAJOR TOOL IN THE REHABILITATION OF THE PATIENTS – AND AT THE SAME TIME THEY REQUIRED TOTAL PRIVACY AND SECLUSION TO PROTECT THE PATIENTS IN THEIR DAILY LIVES

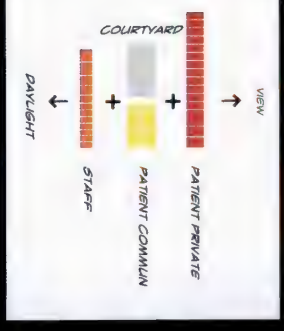


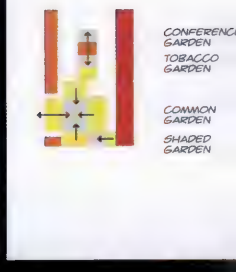
WE TRIED TO CALL VARIOUS **PSYCHIATRISTS** AN
DOCTORS, LOOKING FOR STRAIGHT ANSWERS A
FIRM GUIDELINES, BUT WE ALWAYS ENDED UP WI
PARADOXICAL COMBINATIONS OF BOTH/AN

ONCE AGAIN THE MOTTO OF HAMLET CAME TO MIN
OUR JOB WAS TO DESIGN SOMETHING THAT **HAD TO BE AND NOT TO BE – A HOSPITAL.**

OUR IDEA WAS TO START BY ORGANIZING **A SINGLE DORMITORY DEPARTMENT** WHERE THE **DAILY LIFE** OF THE PATIENTS HAPPENS.







A LAST PARADOX WAS THAT THE SITE WAS **HALF THE SIZE OF THE PROGRAM** SO IT WOULD **HAVE TO BE ON TWO LEVELS**, BUT **AT THE SAME TIME,** THEY SPECIFIED THAT ALL ROOMS NEEDED **DIRECT ACCESS TO THE OUTSIDE !?**



LEVEL 0



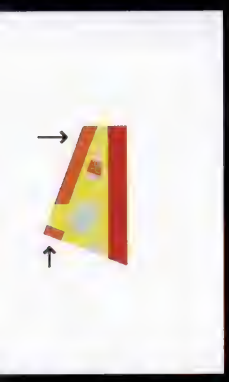
LEVEL 1

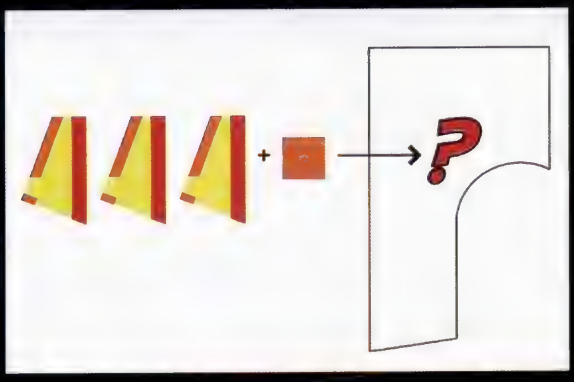
TO RESOLVE IT, WE LET THE **LANDSCAPE OVERFLOW THE DORMITORIES,** MAKING THE COURTYARDS APPEAR AS **CUTOUTS IN THE TURF.**

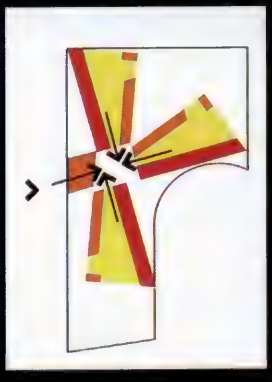


LL THE OTHER PROGRAMS FOR ADMINISTRATION, EATMENT, THERAPY ETC. WERE PLUGGED TO THE **SAME CENTRAL VOID**-LIKE GLASS AVILIONS IN AN ELEVATED LANDSCAPE.

THE RESULT WAS A SORT OF **SNOWFLAKE. CENTRALLY CONNECTED PAVILIONS** RADIATING INTO THE SURROUNDING LANDSCAPE IN THEIR INDIVIDUAL DIRECTIONS.









OOFTOP



AT NIGHT





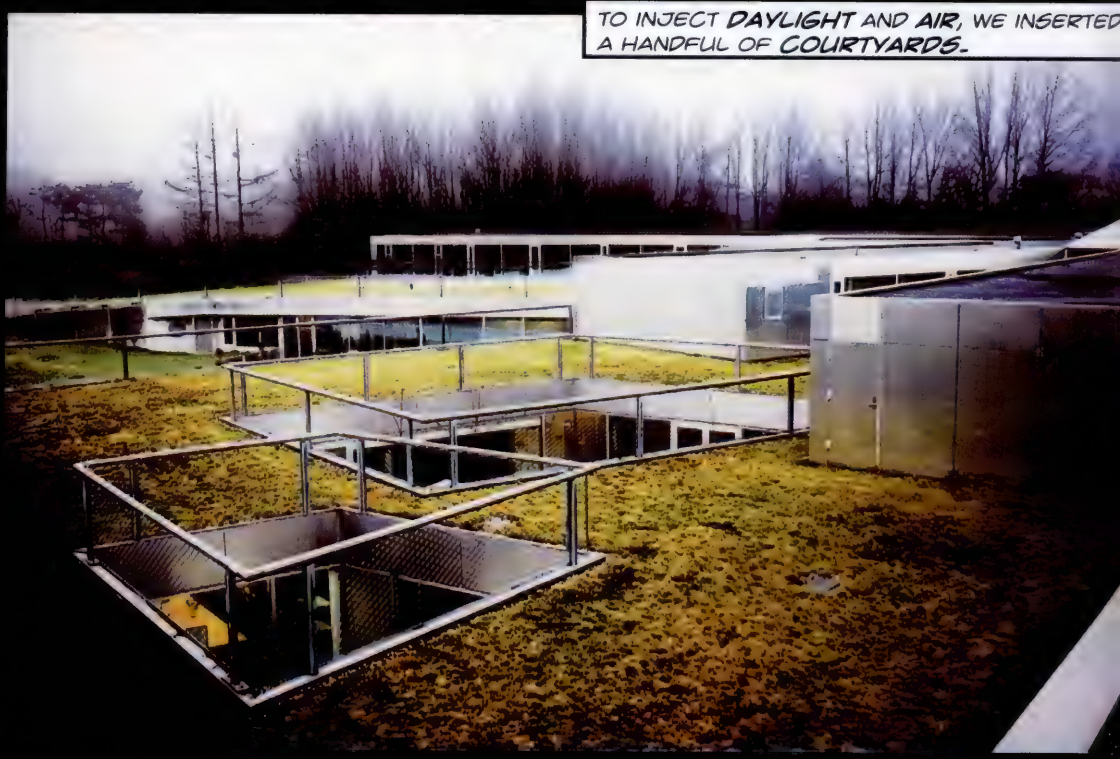
WE IMAGINED A SANDWICH OF **PATIENTS** ON ONE SIDE AND **STAFF** ON THE OTHER SIDE WITH ALL THE **COMMUNAL SPACES** WEDGED IN BETWEEN.

PATIENTS...

...COURTYARD...



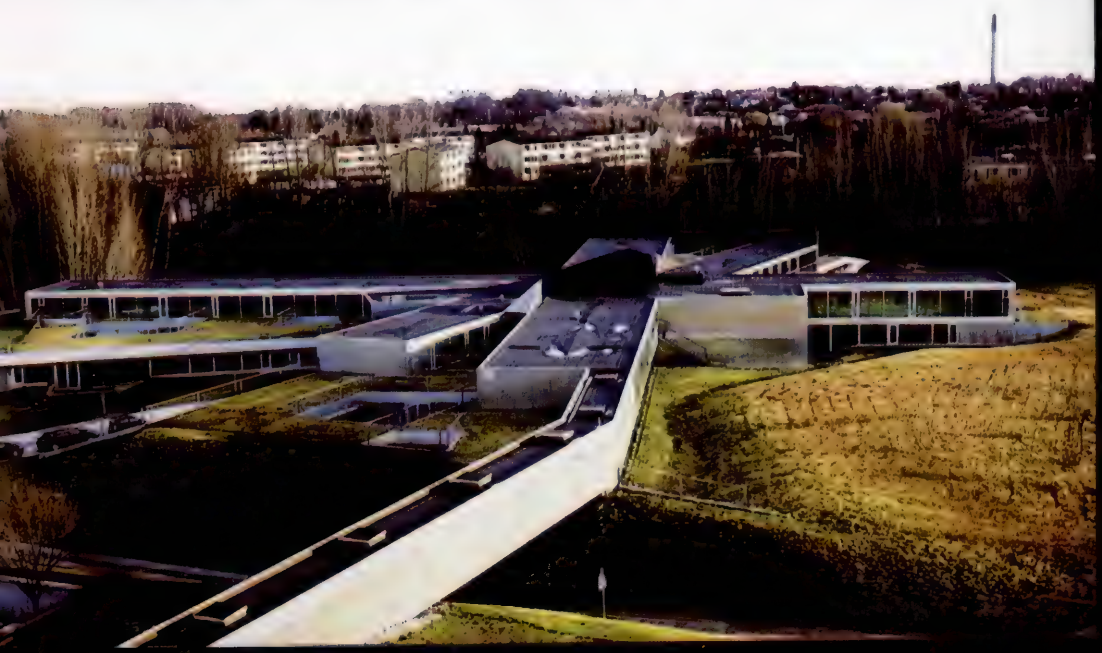
TO INJECT **DAYLIGHT** AND **AIR**, WE INSERTED A HANDFUL OF **COURTYARDS**.







WHEN WE WON THE COMPETITION, THE DOCTORS AND NURSES COMPLIMENTED US ON OUR DIAGNOSIS OF **ARCHITECTURAL SCHIZOPHRENIA**. WE WERE THE FIRST ONES WHO EVER UNDERSTOOD THEM AND THEIR **DAILY DILEMMAS**.



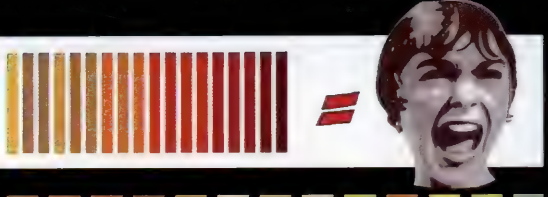
ONCE THE PSYCHIATRIC HOSPITAL STARTED TO MATERIALIZE, WE ATTEMPTED TO STAY CLEAR OF THE CLASSIC HOSPITAL INTERIORS – SYSTEM CEILINGS, WHITE PAINTED WALLS AND GREY LINOLEUM FLOORS, BY STICKING TO A VERY **SOBER PALETTE OF MATERIALS**: GLASS, ALUMINUM, CONCRETE AND WOOD INTERRUPTED BY THE LUSH VEGETATION IN ALL THE COURTYARDS.

AS THE BUDGET STARTED RUNNING OUT, WE REPLACED LANDSCAPING WITH SIMPLY THROWING ALL THE **BOULDERS** DUG OUT FROM THE SITE BACK INTO THE COURTYARDS AS **SCANDINAVIAN "OBJETS TROUVÉS"**.

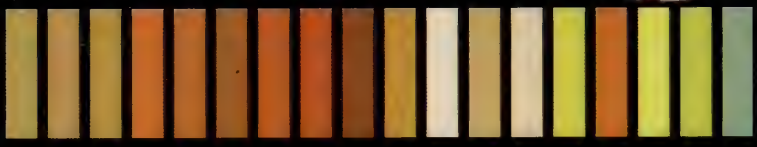
IN THE END, OUR WOODEN FLOORS WERE **TOO EXPENSIVE**, AND WE HAD TO CHANGE THEM TO **SOMETHING CHEAPER** – PAINT.

WE WANTED TO RETAIN THE **WARMTH** AND **HAPPINESS** OF THE **WOOD** AND PROPOSED A SERIES OF **WARM COLOURS**: YELLOW, ORANGE, PINK AND RED.

TRAGE ! A PANEL OF **15 PSYCHIATRIC CTORS** AND **NURSES** SENT US STRAIGHT CK TO THE COLOR PALETTE: THIS WAS A YCHIATRIC HOSPITAL. DIDN'T WE KNOW THE ACT OF COLORS ON THE HUMAN MIND ?



TRIED AGAIN WITH MORE **DATE COLORS**. THIS TIME **SPRING TIME PALETTE**: EEN, LIGHT GREEN, LOW, TURQUOISE.



AIN, WE WERE MET BY A **LL OF PHOBIAS**---



WE ASKED OURSELVES: IF WE AS ARCHITECTS RECOMMEND SOME COLORS, THEN WE HAVE NO AUTHORITY, AND IF WE TRY TO CLAIM EXPERTISE, WE WILL BE DISREGARDED AS **ARROGANT TASTE JUDGES WITH NO RESPECT FOR PEOPLE'S OPINIONS**.

THAT WOULDN'T WORK.

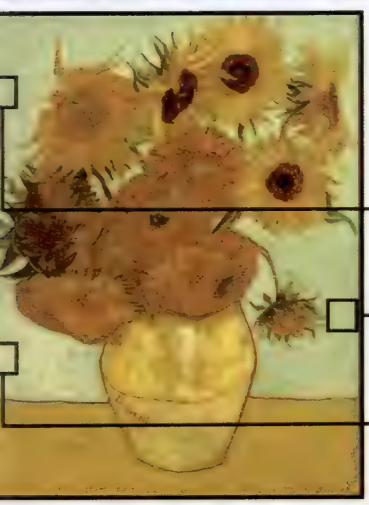
WHO COULD HELP US THAT WOULD CLAIM **NATURAL AUTHORITY** WITHOUT APPEARING **ARROGANT** ?

EURÊKA !

AN **ARTIST** WE THOUGHT ! OR EVEN BETTER: **A DEAD ARTIST !**

SO WE LOOKED AT VARIOUS PAINTINGS BY **DEAD ARTISTS** AND ENDED UP WITH **A HANDFUL OF VAN GOGH'S SUNFLOWERS !** HE WAS DEAD, AND EVEN BETTER **HE HAD BEEN CLINICALLY INSANE !**

PRINTED SOME PAINTINGS AND PIPETTED THE RANGE OF **SPRING LOURS** WE WANTED FROM PLACES IN THE BACKGROUND.



OFFICE AND CIRCULATION

NCS S 0540-B30G

SPORT HALL

NCS S 0565-G50Y

PATIENT ROOMS AND OFFICE

NCS S 1040-G50Y

LEVEL 2

NCS S 0560-G80Y

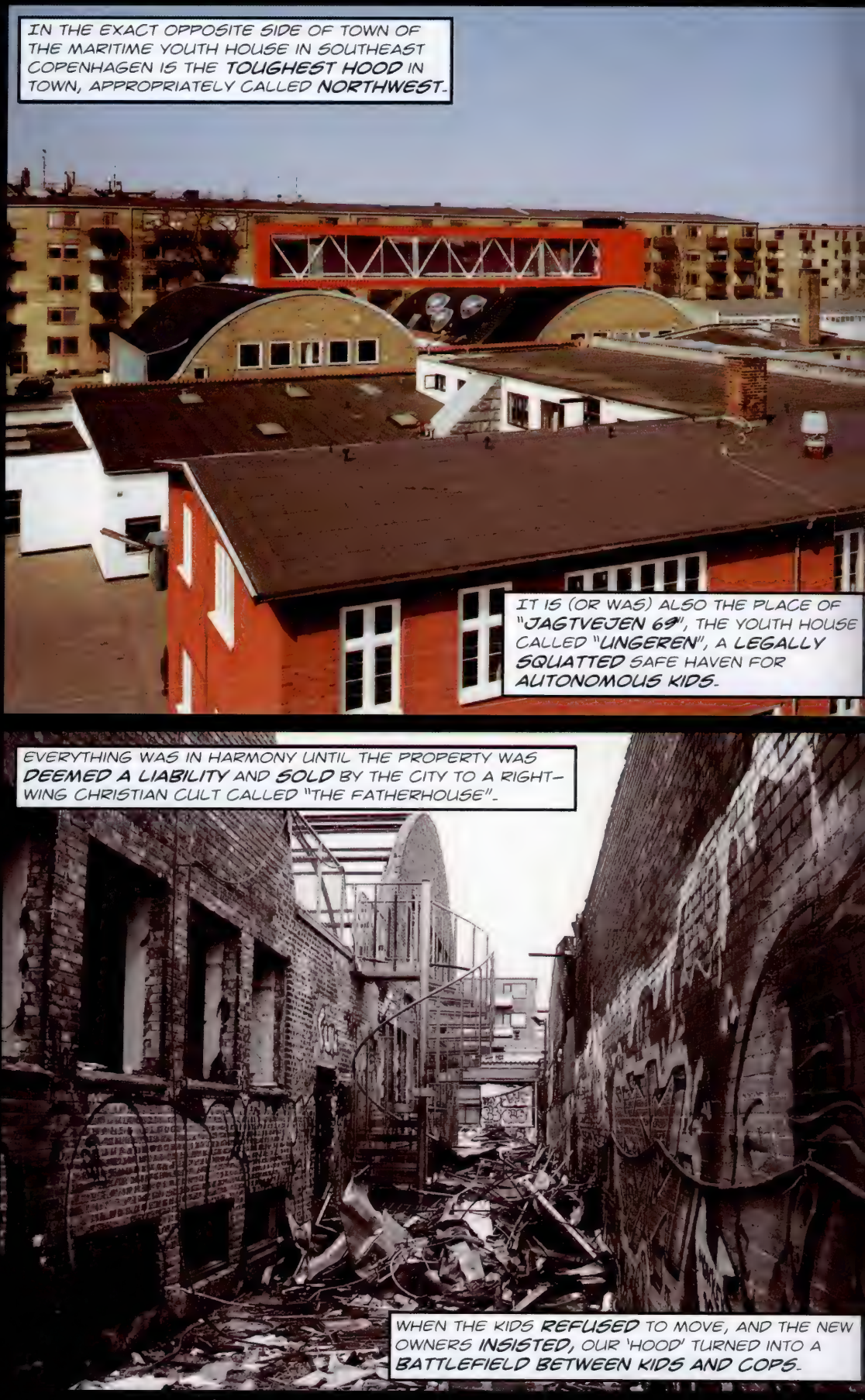


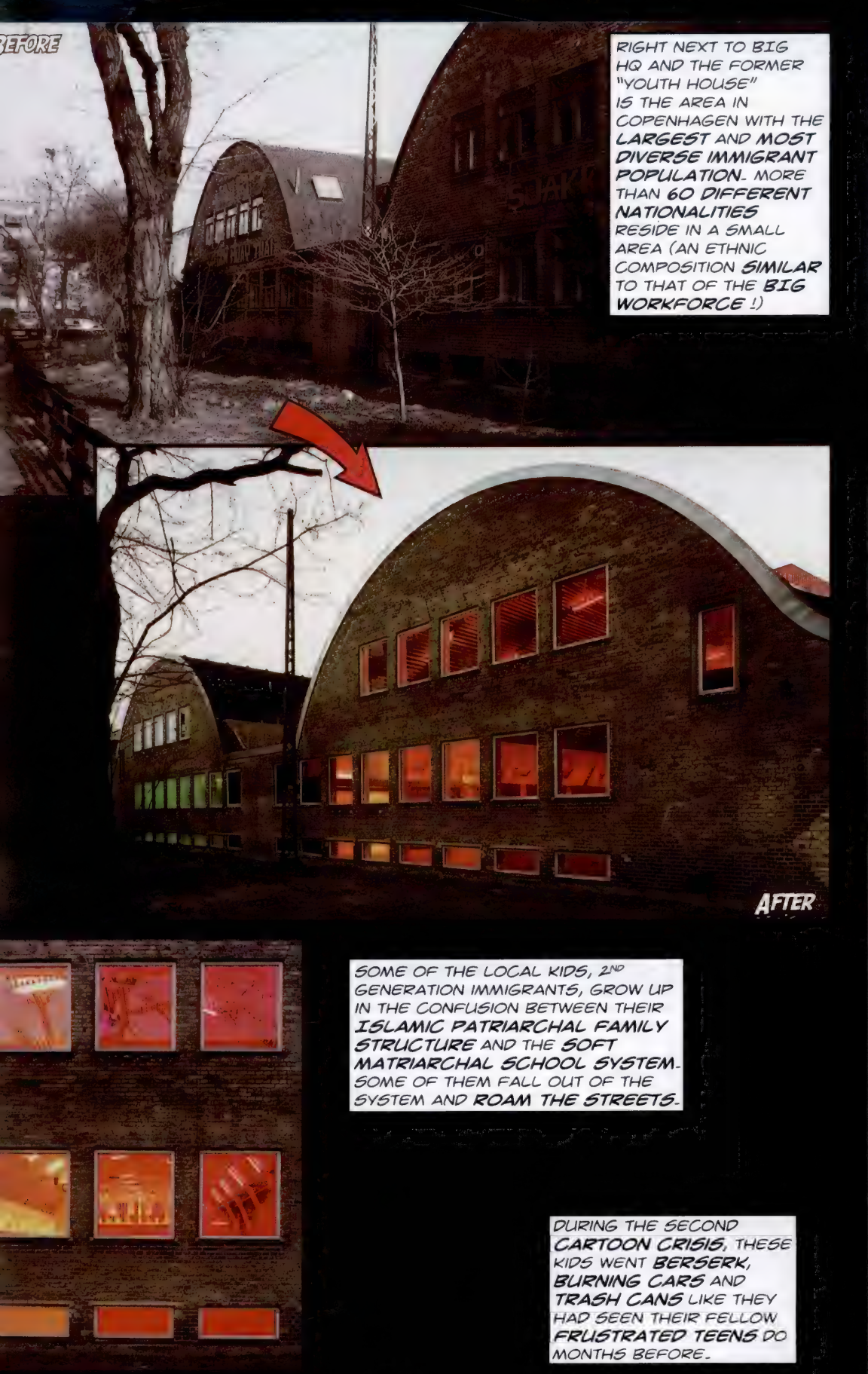

THE GOOD THING ABOUT IMPRESSIONISTS IS THAT THEY USE PRACTICALLY ALL COLOURS IN THEIR COMPOSITE TECHNIQUE !
SO THE SPRINGTIME COLORS WERE FINALLY APPROVED...
... THE YELLOW...
...THE GREEN...


--- EVEN THE ORANGE---
--- WITH THE HELP OF A DEAD ARTIST---
---AND A HANDFUL OF SUNFLOWERS.


SJAKKET YOUTH CLUB
SJA


RE-SQUAT


IN THE EXACT OPPOSITE SIDE OF TOWN OF THE MARITIME YOUTH HOUSE IN SOUTHEAST COPENHAGEN IS THE TOUGHEST HOOD IN TOWN, APPROPRIATELY CALLED NORTHWEST.
IT IS (OR WAS) ALSO THE PLACE OF "JAGTVEJEN 69", THE YOUTH HOUSE CALLED "UNGEREN", A LEGALLY SQUATTED SAFE HAVEN FOR AUTONOMOUS KIDS.
EVERYTHING WAS IN HARMONY UNTIL THE PROPERTY WAS DEEMED A LIABILITY AND SOLD BY THE CITY TO A RIGHT-WING CHRISTIAN CULT CALLED "THE FATHERHOUSE".
WHEN THE KIDS REFUSED TO MOVE, AND THE NEW OWNERS INSISTED, OUR 'HOOD' TURNED INTO A BATTLEFIELD BETWEEN KIDS AND COPS.

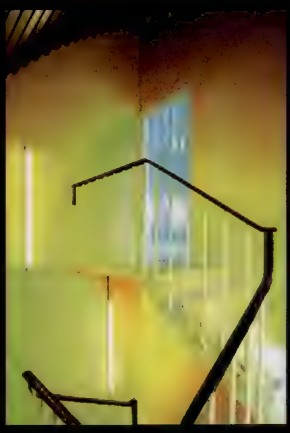

BEFORE
RIGHT NEXT TO BIG HQ AND THE FORMER "YOUTH HOUSE" IS THE AREA IN COPENHAGEN WITH THE LARGEST AND MOST DIVERSE IMMIGRANT POPULATION. MORE THAN 60 DIFFERENT NATIONALITIES RESIDE IN A SMALL AREA (AN ETHNIC COMPOSITION SIMILAR TO THAT OF THE BIG WORKFORCE !)
AFTER
SOME OF THE LOCAL KIDS, 2ND GENERATION IMMIGRANTS, GROW UP IN THE CONFUSION BETWEEN THEIR ISLAMIC PATRIARCHAL FAMILY STRUCTURE AND THE SOFT MATRIARCHAL SCHOOL SYSTEM. SOME OF THEM FALL OUT OF THE SYSTEM AND ROAM THE STREETS.
DURING THE SECOND CARTOON CRISIS, THESE KIDS WENT BERSERK, BURNING CARS AND TRASH CANS LIKE THEY HAD SEEN THEIR FELLOW FRUSTRATED TEENS DO MONTHS BEFORE.


IN THIS POTENT MIXTURE OF FRUSTRATED YOUTH CULTURE AND MALADAPTED IMMIGRANTS, WE WERE INVITED TO REFURBISH A FACTORY FOR A PATROL OF LOCAL IMMIGRANT STREET KIDS CALLED SJAKKET.
WORKING FROM THE STREETS, THIS GROUP RECRUITS SO-CALLED "GHETTO HEROES" FROM THE STREET TO BECOME ROLE MODELS FOR THE NEXT GENERATION. DEPLOYING HIP-HOP AND KICKBOXING, THEY TRY TO KEEP THEM OFF THE STREET AND ACTIVE IN ORDER TO ONE DAY SUCCESSFULLY REINTEGRATE IN SOCIETY.
WE WON THE JOB THROUGH A COMPETITIVE INTERVIEW (BECAUSE WE WORE HOODIES THAT DAY ?).
COMPLETELY CONSUMED BY A MASSIVE FUNGUS INFESTATION, WE HAD TO FULLY GUT THE FORMER FACTORY EXCEPT FOR THE STEEL, CONCRETE AND BRICK.
BEFORE
AFTER


BEFORE
OUR GREATEST CHALLENGE BECAME: HOW DO YOU REFURBISH A SQUATTED FACTORY WITHOUT GENTRIFYING ITS RAW BEAUTY AND ALIENATING THE ORIGINAL OCCUPANTS ?
THE FACTORY CONSISTS OF TWO BIG VAULTED HALLS. WE PROPOSED TO FILL ONE AND EMPTY THE OTHER. THE ONE FILLED WITH ALL THE FUNCTIONS OF CLUBHOUSE, SCHOOL, OFFICES AND KICKBOXING, THE OTHER VOIDED TO BECOME OPEN FOR COMMUNAL EVENTS, CONCERTS AND SPORTS.
AFTER









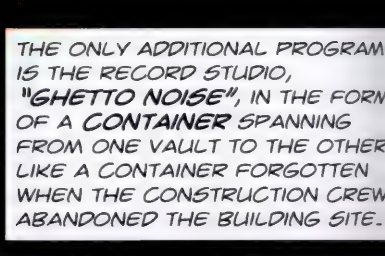



GIANT GARAGE DOORS OPEN TO THE CITY OUTSIDE---
BEFORE


AFTER
---INVITING THE STREET INTO THE STRUCTURE.


THE CLEAVAGE BETWEEN THE TWO VAULTS ACCOMMODATES A HALFPIPE ROOF TERRACE WHERE THE KIDS CAN HANG OUT.
BEFORE


AFTER

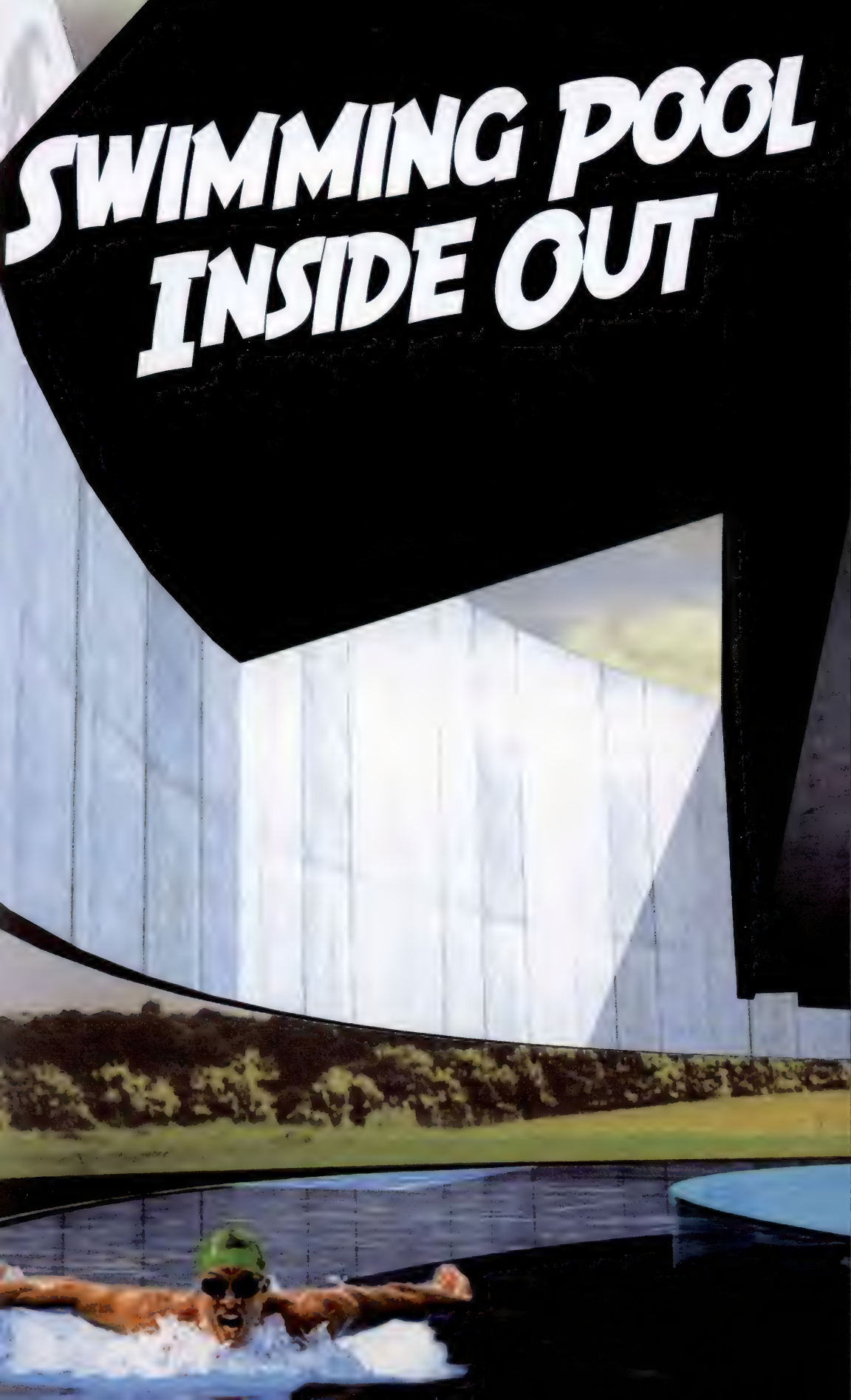

THE ONLY ADDITIONAL PROGRAM IS THE RECORD STUDIO, "GHETTO NOISE", IN THE FORM OF A CONTAINER SPANNING FROM ONE VAULT TO THE OTHER LIKE A CONTAINER FORGOTTEN WHEN THE CONSTRUCTION CREW ABANDONED THE BUILDING SITE.


AS A FORM OF ARCHITECTURALLY INTEGRATED ARTWORK, WE PRESERVED THE BIG BEAUTIFUL GRAFFITI PIECE ENCIRCLING THE SITE.


PS
AT THE TIME OF WRITING, WE JUST WON THE COMPETITION TO CREATE A NEW PUBLIC SPACE WEDGING THROUGH A 1,5 KM STRIP OF THIS URBAN AREA. AS AN HOMAGE TO THE ETHNIC DIVERSITY OF THE AREA, WE PROPOSED MAKE IT A GLOBAL GALLERY OF URBAN FURNITURE.
ATHER THAN CUSTOM-ESIGNING BENCHES, RASH CANS AND AMPPOSTS, WE AVE ASKED ALL HE NEIGHBORS TO UGGEST THINGS FROM HEIR MORE THAN 60 IFFERENT NATIVE OUNTRIES THAT THEY ISS AND THINK WOULD MPROVE THE DANISH RBAN SPACE.
DeAngelis
THE RESULT (WE HOPE) WILL BE A FORM OF MODERN ROMANTIC GARDEN THAT, BY SAMPLING THE BEST OF ALL THE RESIDENT CULTURES, WILL REFLECT THE TRUE DIVERSITY OF THE AREA...
..AND REVEAL THE TRUE COLORS F CONTEMPORARY COPENHAGEN.

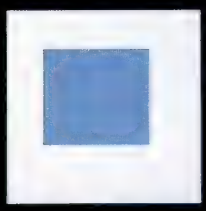

WATER CULTURE HOUSE
OOA

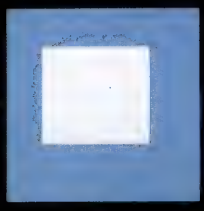
SWIMMING POOL INSIDE OUT



IN 2001, WE DID A COMPETITION FOR AN AQUA CENTER IN THE CITY OF **AALBORG** IN NORTHERN DENMARK.

OUR IDEA WAS TO TURN THE TRADITIONAL SWIMMING POOL **INSIDE OUT**. SO RATHER THAN DESIGNING A **HOUSE** AND PUTTING SOME **POOLS INSIDE** OF IT...





...WE STARTED BY ORGANIZING ALL THE **WATER** FIRST – AND THEN SUBORDINATED THE **LAND AREAS** AFTERWARDS.

THERE WERE **4 POOLS**:

...A **SWIMMING** POOL...

...A **RELAXING** POOL...

...A **PLAYING** POOL...

...AND A **DIVING** POOL...



FOR THE SWIMMING POOL, WE THOUGHT RATHER THAN DOING SOME **COMPACT** POOL WITH SHORT DIMENSIONS...

...WE WOULD STRETCH IT OUT TO BECOME A **150 METER LONG CANAL**.

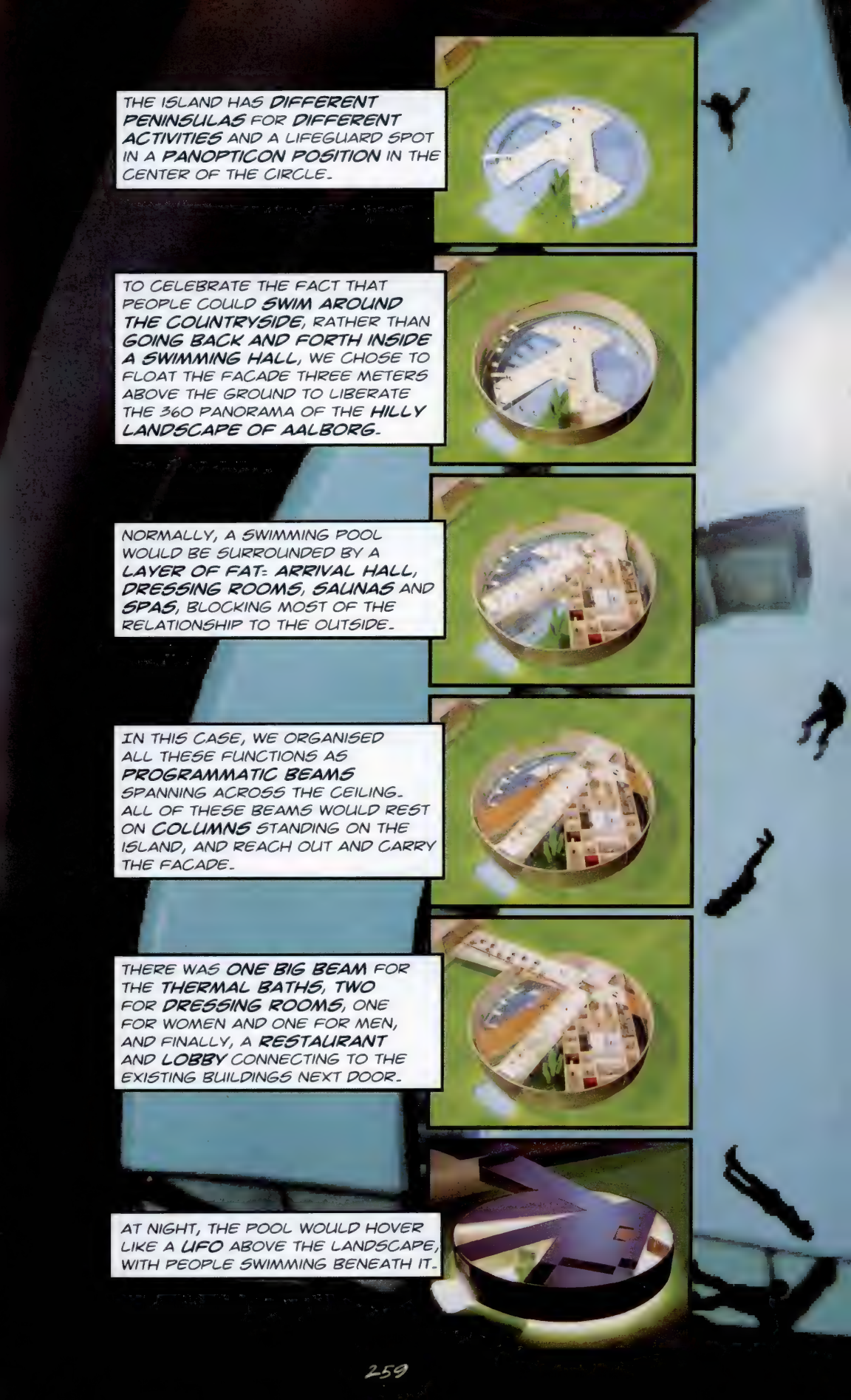
WE THEN **PLUGGED** THE OTHER POOLS ONTO THE CANAL, LIKE **LAGOONS** ALONG A **CREEK**. SO RATHER THAN HAVING TO GO **ASHORE** WHEN CHANGING FROM ONE POOL TO THE OTHER, WE COULD CREATE A **CONTINUOUS WATERSCAPE** OF POOLS ALLOWING VISITORS TO SWIM FROM ONE ACTIVITY TO THE OTHER.

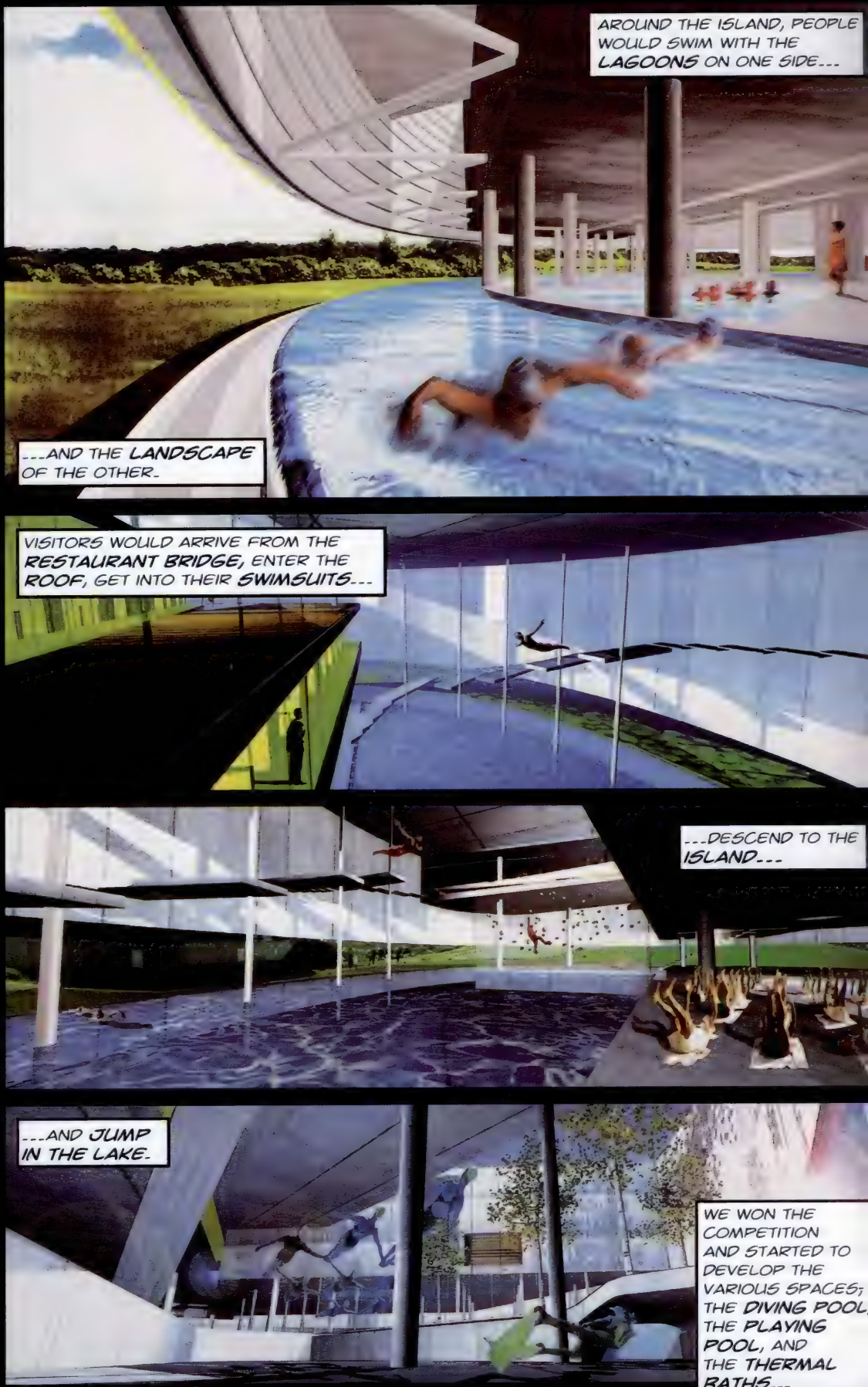


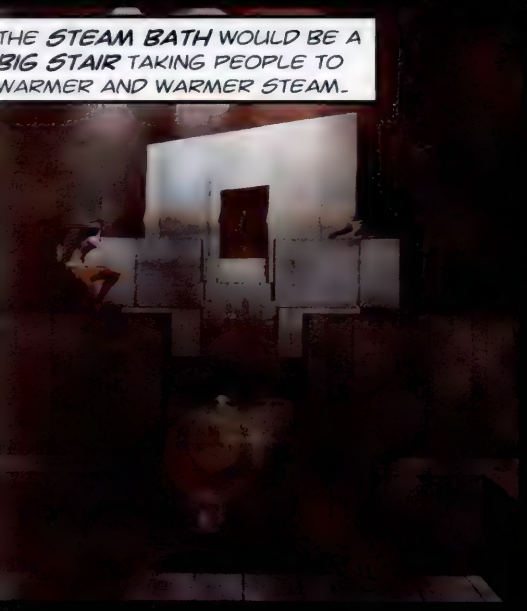
FINALLY ,WE **CONNECTED** THE ENDS OF THE CANAL, BENDING IT LIKE A RUNNING TRACK IN A STADIUM...

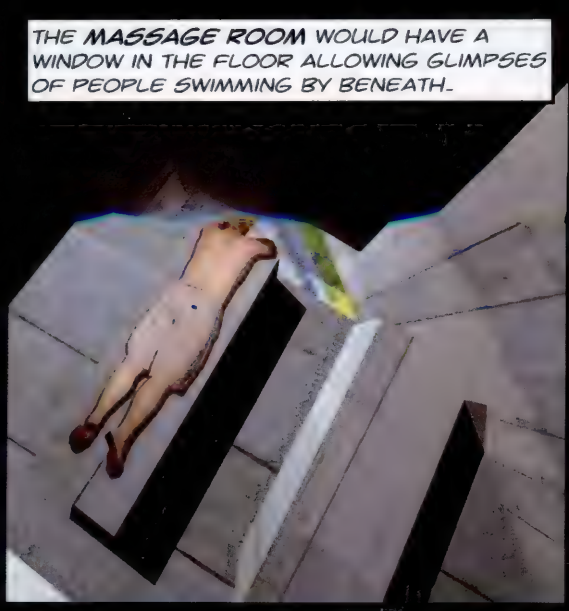
...TRANSFORMING THE **WATERSCAPE** OF POOLS INTO A **BIG LAKE** WITH AN **ISLAND** IN THE MIDDLE.




THE ISLAND HAS DIFFERENT PENINSULAS FOR DIFFERENT ACTIVITIES AND A LIFEGUARD SPOT IN A PANOPTICON POSITION IN THE CENTER OF THE CIRCLE.
TO CELEBRATE THE FACT THAT PEOPLE COULD SWIM AROUND THE COUNTRYSIDE, RATHER THAN GOING BACK AND FORTH INSIDE A SWIMMING HALL, WE CHOSE TO FLOAT THE FACADE THREE METERS ABOVE THE GROUND TO LIBERATE THE 360 PANORAMA OF THE HILLY LANDSCAPE OF AALBORG.
NORMALLY, A SWIMMING POOL WOULD BE SURROUNDED BY A LAYER OF FAT: ARRIVAL HALL, DRESSING ROOMS, SAUNAS AND SPAS, BLOCKING MOST OF THE RELATIONSHIP TO THE OUTSIDE.
IN THIS CASE, WE ORGANISED ALL THESE FUNCTIONS AS PROGRAMMATIC BEAMS SPANNING ACROSS THE CEILING. ALL OF THESE BEAMS WOULD REST ON COLUMNS STANDING ON THE ISLAND, AND REACH OUT AND CARRY THE FACADE.
THERE WAS ONE BIG BEAM FOR THE THERMAL BATHS, TWO FOR DRESSING ROOMS, ONE FOR WOMEN AND ONE FOR MEN, AND FINALLY, A RESTAURANT AND LOBBY CONNECTING TO THE EXISTING BUILDINGS NEXT DOOR.
AT NIGHT, THE POOL WOULD HOVER LIKE A UFO ABOVE THE LANDSCAPE, WITH PEOPLE SWIMMING BENEATH IT.


AROUND THE ISLAND, PEOPLE WOULD SWIM WITH THE LAGOONS ON ONE SIDE...
...AND THE LANDSCAPE OF THE OTHER.
VISITORS WOULD ARRIVE FROM THE RESTAURANT BRIDGE, ENTER THE ROOF, GET INTO THEIR SWIMSUITS...
...DESCEND TO THE ISLAND...
...AND JUMP IN THE LAKE.
WE WON THE COMPETITION AND STARTED TO DEVELOP THE VARIOUS SPACES; THE DIVING POOL, THE PLAYING POOL, AND THE THERMAL BATHS...


THE STEAM BATH WOULD BE A
BIG STAIR TAKING PEOPLE TO
WARMER AND WARMER STEAM.


THE MASSAGE ROOM WOULD HAVE A
WINDOW IN THE FLOOR ALLOWING GLIMPSES
OF PEOPLE SWIMMING BY BENEATH.


ONE ROOM WOULD HAVE HOT
BATHS FROM WALL TO WALL.


HE SAUNA WOULD BE LIKE A LITTLE
SLICE OF FINLAND WITH A VIEW TO
BIRCH FOREST OUTSIDE...
IT'S GETTING
HOT IN HERE !


...NEXT TO A
ROOM WITH NO
CEILING, WHERE
PEOPLE COULD
SHOWER IN
THE RAIN OR
ROLL IN THE
SNOW.

AFTER A YEAR, WE WERE READY FOR THE TENDER, FOR **OUR FIRST BUILDING EVER !**

THEN IT WAS TIME FOR **MUNICIPAL ELECTIONS** IN AALBORG. AFTER THE ELECTIONS, THE NEW MUNICIPAL GOVERNMENT DECIDED **TO CUT THE PROJECT OUT OF THE PUBLIC BUDGET AND CANCELED THE POOL !**

WE WERE SHOCKED !
BUT AFTER A BRIEF PERIOD OF GRIEF, WE DECIDED TO RESPOND BY CUTTING AALBORG OUT OF OUR PROJECT, AND GO LOOKING FOR A **NEW HOST TOWN.**

SOON WE HAD A MEETING WITH THE MAYOR OF **RANDERS**: A YOUNG DYNAMIC MAYOR WITH AN **AFFINITY FOR SWIMMING** AND AN **EYE FOR ARCHITECTURE.**

UNFORTUNATELY, THEY FOUND **FUNGUS** IN TWO OF THEIR PUBLIC SCHOOLS SHORTLY AFTER, AND THE BILL OF 100 MILLION DKK WAS ENOUGH TO **KILL OUR PROJECT ONCE AGAIN.**

AT THIS TIME, A FRIEND OF MINE JUST GRADUATED AS A **GAME DESIGNER** FROM THE IT UNIVERSITY.

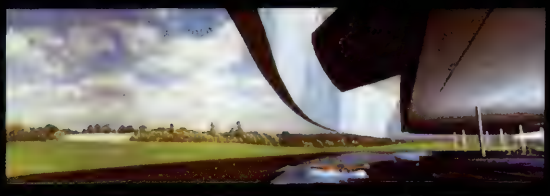
WE THOUGHT: **IF WE CAN'T SWIM** IN IT, AT LEAST WE MIGHT GET **TO KILL EACH OTHER** IN OUR WATERCULTURE HOUSE !

SO WE TURNED IT INTO A **COUNTERSTRIKE** LEVEL !

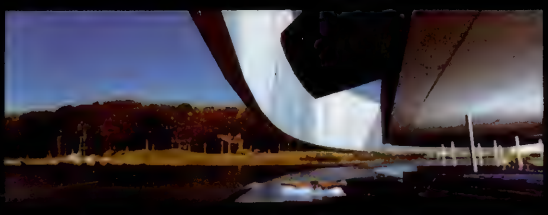
WHEN WORKING ON IT, CHRISTIAN TOLD US THAT IN GAME DESIGN, YOU DON'T DISTINGUISH BETWEEN **MINIMALISM, CONSTRUCTIVISM** OR **MODERNISM.** YOU TALK ABOUT GAMEPLAY: THE IDEA THAT YOU ATTEMPT TO CREATE **MAXIMUM FUN** WITH **MINIMAL MEANS.**

WE LIKED THE IDEA, AND THOUGHT PERHAPS THAT WAS THE **BEST WAY** TO DESCRIBE OUR APPROACH TO ARCHITECTURE – TO CREATE **MAXIMUM EFFECT** WITH **MINIMAL MEANS.** SO WE SPENT THE BETTER HALF OF SI MONTHS PLAYING FIERCELY WITHIN OUR VIRTUAL SWIMMING POOL. CONCLUSION ? **SUPER GOOD GAMEPLAY !**

ER THE NEXT 4 YEARS, I TRAVELED ALL ER DENMARK MEETING MAYORS OF VARIOUS IES, UNTIL FINALLY IN THE SPRING OF 06, WE HAD TOUCHDOWN IN **ODENSE** – THE METOWN OF HANS CHRISTIAN ANDERSEN !



WE STARTED A STRANGE PROCESS OF **RETROFITTING** OUR OLD CONCEPT ONTO THE NEW SITE. WE WEREN'T REALLY ALTERING EITHER **PROGRAM** NOR **SPACES**, BUT ACTUALLY ONLY THE **VIEW**: FROM THE **GREEN FIELDS OF AALBORG**...



...TO **THE PORT OF ODENSE**, AND FRANKLY THE BUILDING SITS **MUCH NICER** IN ITS FOSTER SITE THAN IT DID IN ITS ORIGINAL PLACE OF BIRTH.

ON OPENING DAY, THIS MIGHT BE THE SIGN AT THE ENTRANCE:

~~BORG~~
~~DERS~~
~~LERØD~~
~~LLERUP~~
~~BY~~
~~DERIKSSUND~~
ENSE
TERCULTURE HOUSE

BINGO !

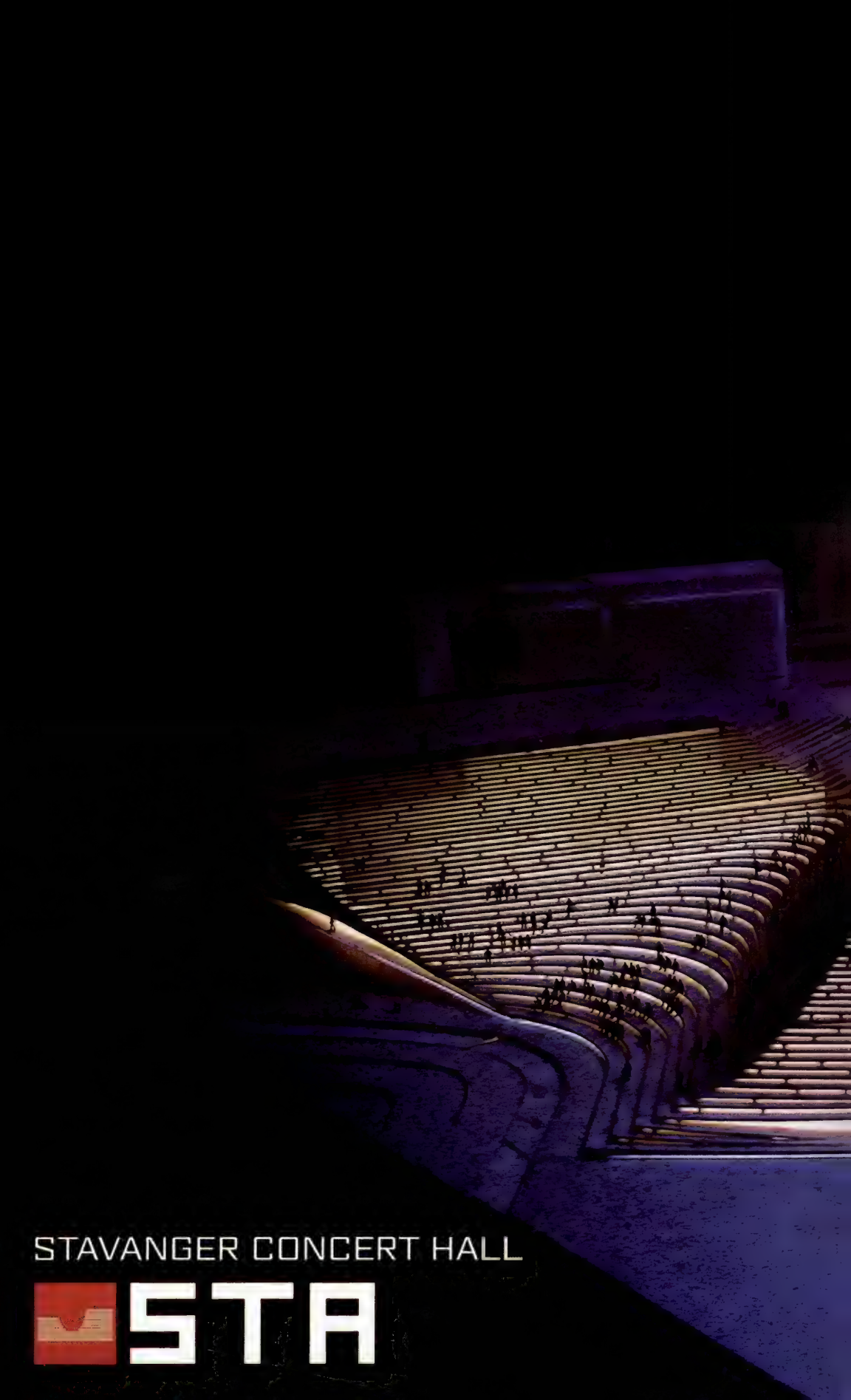
THE TIME OF WRITING, EARS AFTER THE FIRST SCO, AFTER THE LBORG ELECTIONS, WE ST HAD A CASE OF TORY REPEATING.

NICIPAL ELECTIONS... W MAYOR...**CANCELED** OJECT.

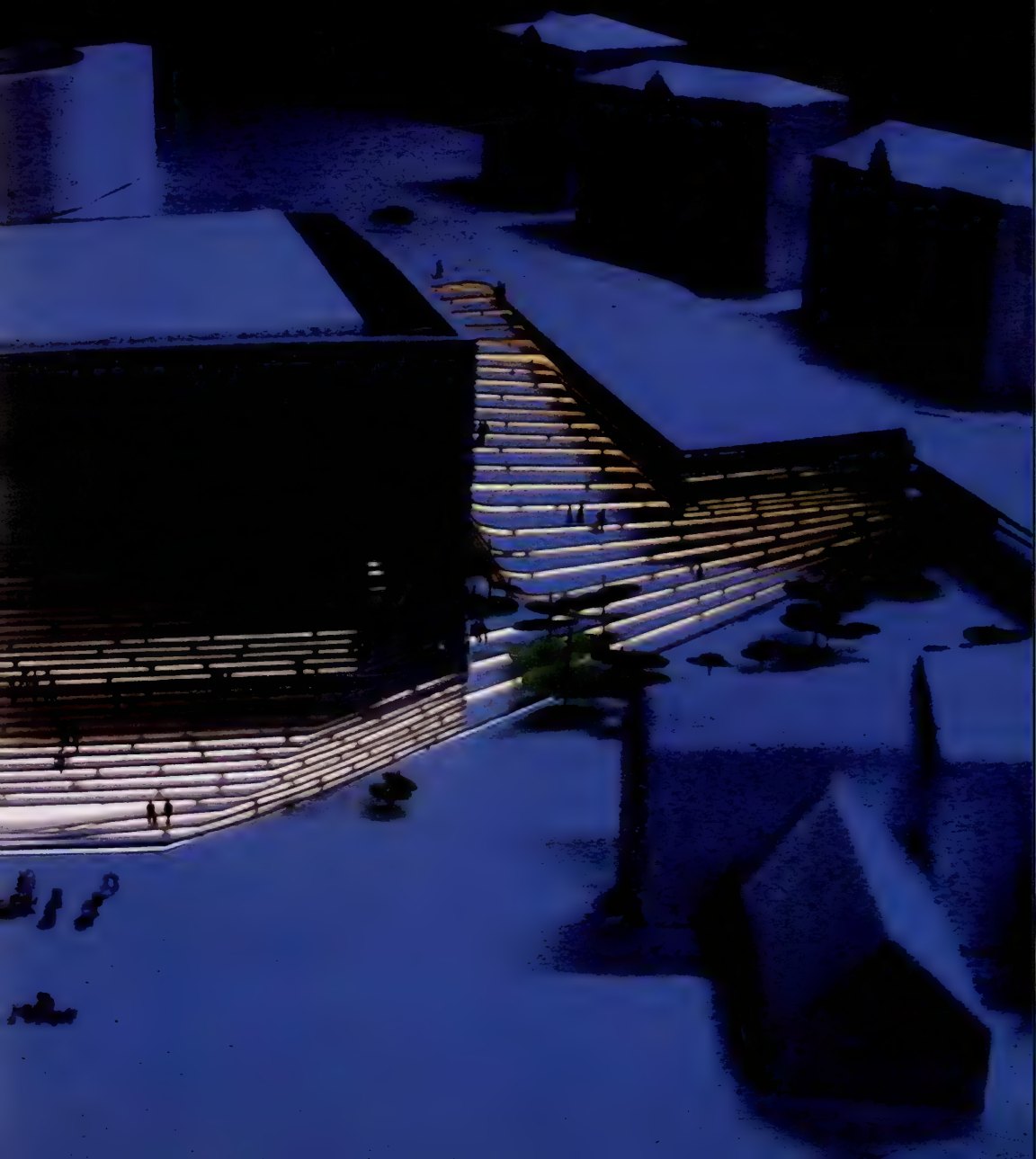
~~ENSE~~

SO RIGHT NOW, OUR **BEST SHOT** IS THAT THIS MIGHT BE THE VIEW FROM THE CIRCULAR POOL 3 YEARS FROM NOW...




STAVANGER CONCERT HALL
STA

PUBLIC PROSCENIUM



IN A TIME WHEN THE NATIONAL STATE IS BEING CHALLENGED BY THE EUROPE OF REGIONS, THE DEMAND FOR REGIONAL CAPITALS **TO BECOME CATALYSTS OF DEVELOPMENT AND GROWTH** IS INTENSIFIED.

IN THE INTER-REGIONAL COMPETITION TO ATTRACT SKILLS AND QUALIFICATIONS, **THE BILBAO EFFECT** HAS BECOME A POWERFUL WEAPON FOR GLOBAL MEDIA ATTENTION.

STAVANGER IS A REGIONAL TOWN TURNED OIL CAPITAL OF NORWAY.

THE CITYSCAPE OF **WHITE WOODEN HOUSES** IS DWARFED BY FLUORESCENT ORANGE OIL TANKERS.

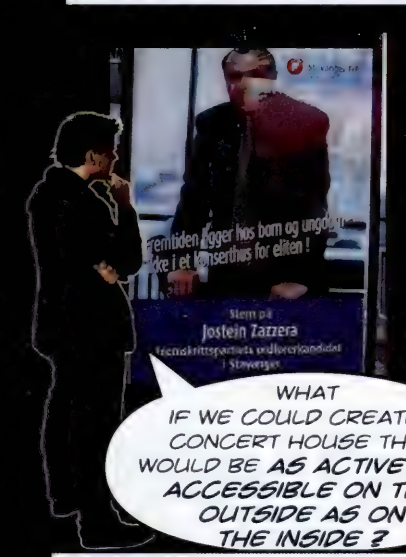
THE OIL BOOM HAS **INCREASED THE QUALITY OF LIFE** SO DRASTICALLY ON ALL LEVELS THAT EVEN STATOIL'S CANTEEN COOK HAS WON **LA TOQUE D'OR**.

WHEN THE STOMACH IS FULL, THE NEXT STEP IS THE MIND, AND WITH **PLANS FOR A NEW CONCERT HOUSE** STAVANGER SOUGHT TO POSITION ITSELF AS **A NEW FINANCIAL AND CULTURAL NODE** IN NORTHERN EUROPE.

UTZON'S SYDNEY OPERA AND **GEHRY'S GUGGENHEIM** HAVE BOTH SHOWED THE POTENTIAL IMPACT OF A **CULTURAL INSTITUTION MATERIALIZED AS ARCHITECTURAL MASTERPIECE !**

AND CONCERT HOUSES SEEM TO BE THE WEAPON OF CHOICE, AS **PORTO, COPENHAGEN,** AND **OSLO** HAVE ALL RECENTLY MADE THE INVESTMENT.

BUT TRADITIONALLY THESE CULTURAL INSTITUTIONS **ONLY SERVE A FRAGMENT OF THE POPULATION** – MOST PEOPLE ONLY EVER SEE THE BUILDING FROM THE OUTSIDE – MERELY THE FEW GET TO KNOW THE FEELING INSIDE.



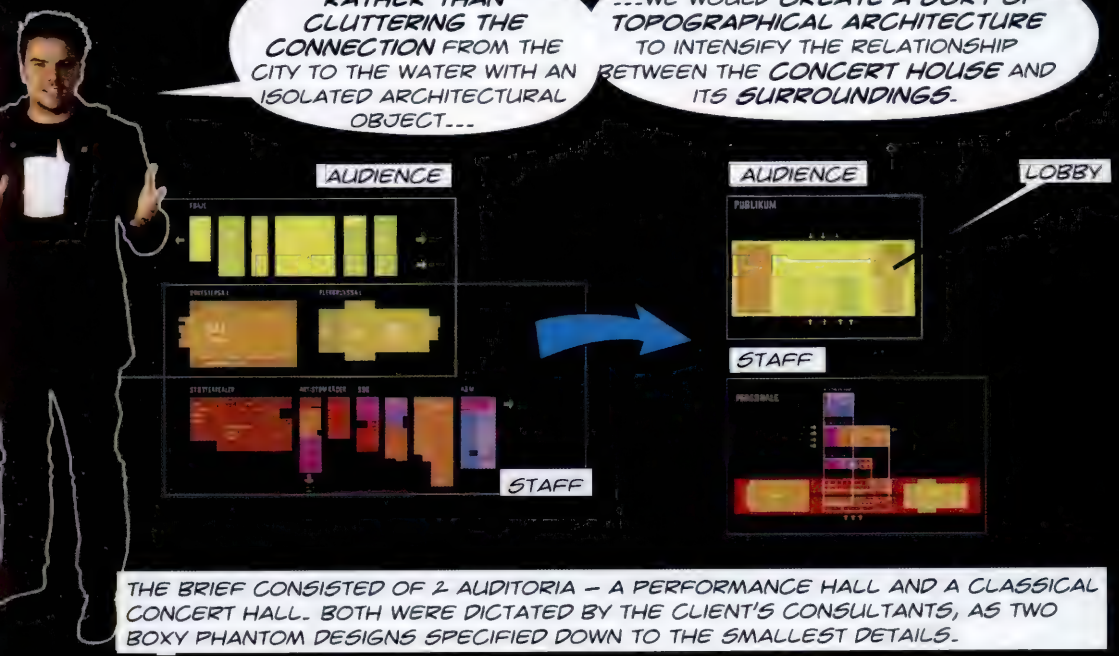
WHAT IF WE COULD CREATE A CONCERT HOUSE THAT WOULD BE **AS ACTIVE AND ACCESSIBLE ON THE OUTSIDE AS ON THE INSIDE ?**

THE SITE WAS THE PARKING LOT OF AN ABANDONED FERRY TERMINAL, **A FLAT PIECE OF PIER** BLOWN OUT OF THE BEDROCK, WITH THE WOODEN HOUSES OF HISTORICAL STAVANGER RIGHT ABOVE.

A BUILDING THE SIZE OF THE CONCERT HALL WOULD BECOME **A BIG OBJECT BLOCKING THE VIEW AND CONNECTION** FROM THE CITY TO THE SEA.

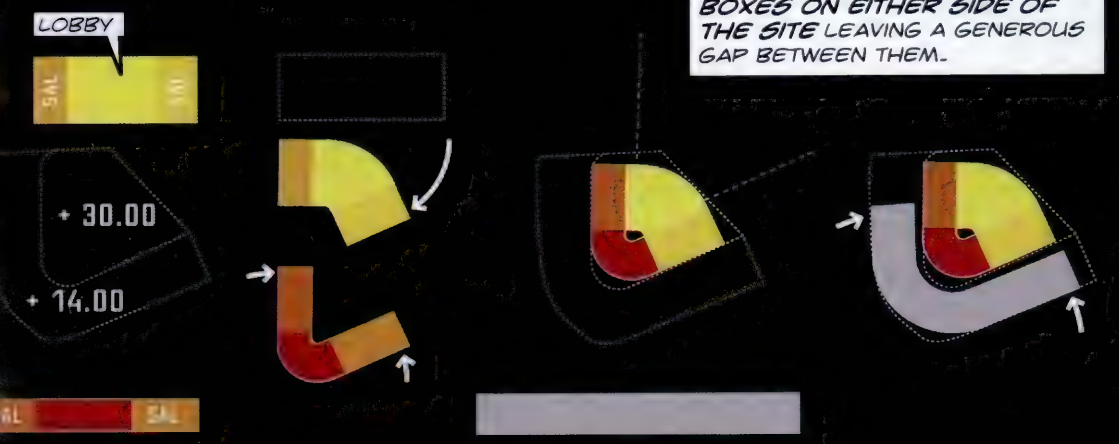
WE THOUGHT **RATHER THAN CLUTTERING THE CONNECTION** FROM THE CITY TO THE WATER WITH AN ISOLATED ARCHITECTURAL OBJECT...

...WE WOULD **CREATE A SORT OF TOPOGRAPHICAL ARCHITECTURE** TO INTENSIFY THE RELATIONSHIP BETWEEN THE **CONCERT HOUSE** AND ITS **SURROUNDINGS**.

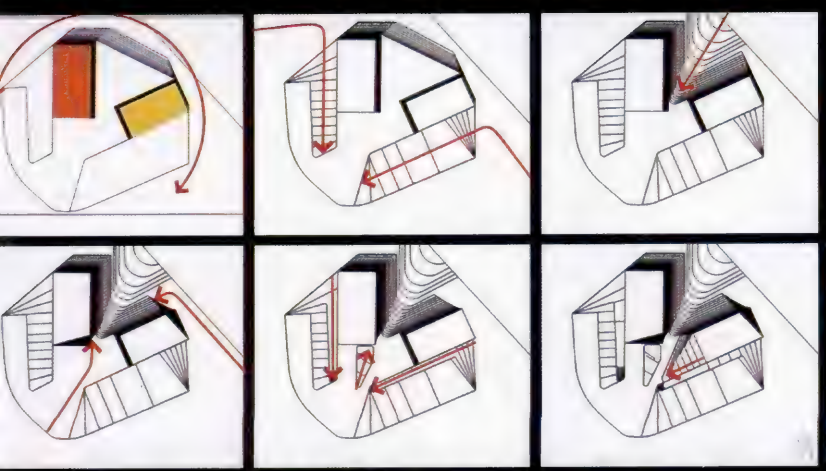


THE BRIEF CONSISTED OF 2 AUDITORIA – A PERFORMANCE HALL AND A CLASSICAL CONCERT HALL. BOTH WERE DICTATED BY THE CLIENT'S CONSULTANTS, AS TWO BOXY PHANTOM DESIGNS SPECIFIED DOWN TO THE SMALLEST DETAILS.

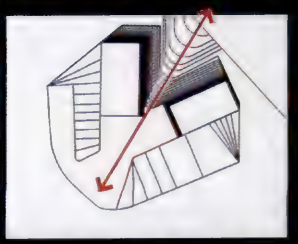
WE PROPOSED TO **POSITION THE BOXES ON EITHER SIDE OF THE SITE** LEAVING A GENEROUS GAP BETWEEN THEM.

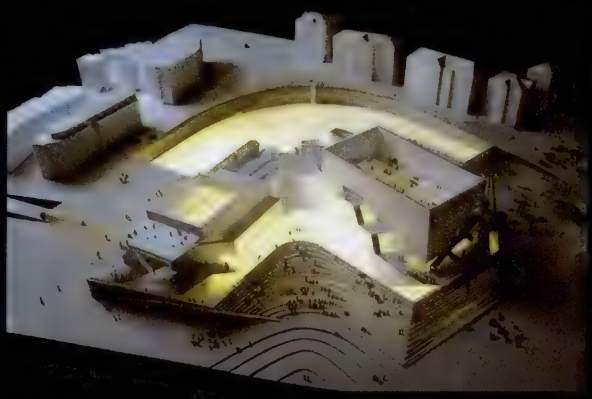


HE **LOBBY WOULD BE LOCATED IN THE MIDDLE**, CONNECTING THE AUDITORIA AND VERLOOKING THE BAY.

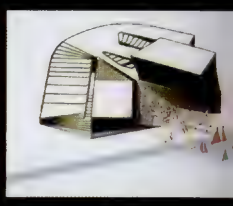


RATHER THAN CREATING SOME SORT OF A COMPOSITION OF INTERCONNECTED BOXES, WE IMAGINED **MELTING THE TWO VOLUMES TOGETHER WITH THE NATURAL TOPOGRAPHY**.

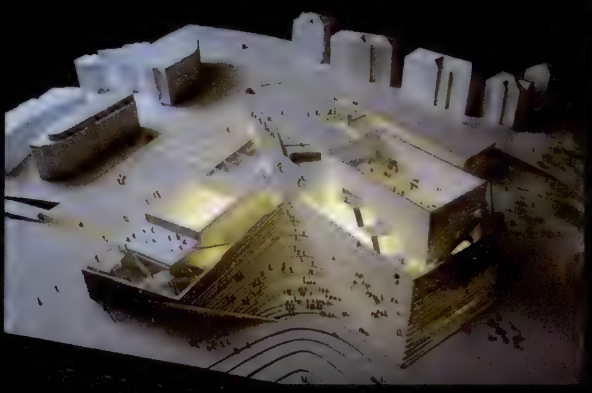


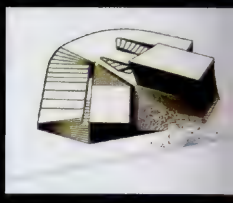


AS IF THE CRUST OF THE EARTH HAD TURNED INTO **AN ELASTIC MEMBRANE**, AND THE TWO AUDITORIA WERE PUSHING TO BREAK THROUGH...

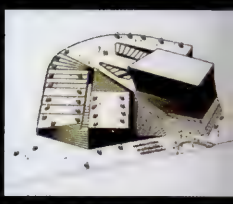


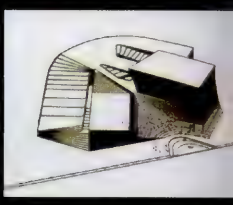
...THE CONCERT HOUSE CREATES **A VALLEY BETWEEN THE PEAKS** OF THE TWO AUDITORIA WITH A MOUNTAIN PASS BETWEEN THEM FROM THE CITY TO THE SEA.

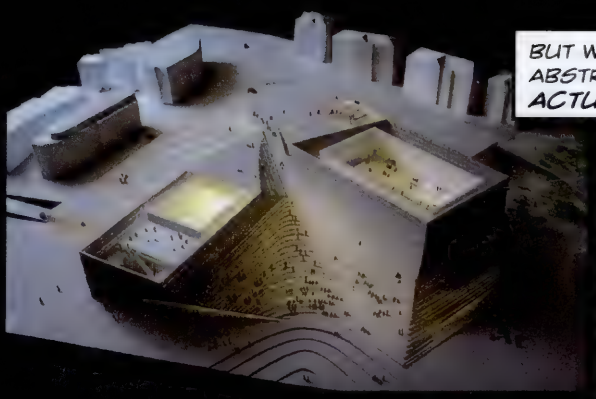




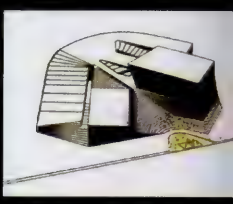
ARCHITECTS NORMALLY BUILD **LANDSCAPE MODELS** BY ADDING SEVERAL LAYERS ON TOP OF EACH OTHER, CREATING A STEPPED APPROXIMATION OF THE ACTUAL LANDSCAPE. IT IS AN ABSTRACTION THAT NOBODY TAKES LITERALLY BECAUSE THEY KNOW IT MEANS A **SMOOTH SURFACE** RATHER THAN A **COLONY OF MICROSCOPIC RICE FIELDS.**



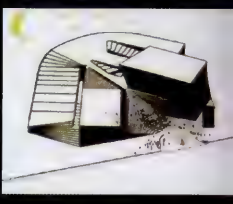


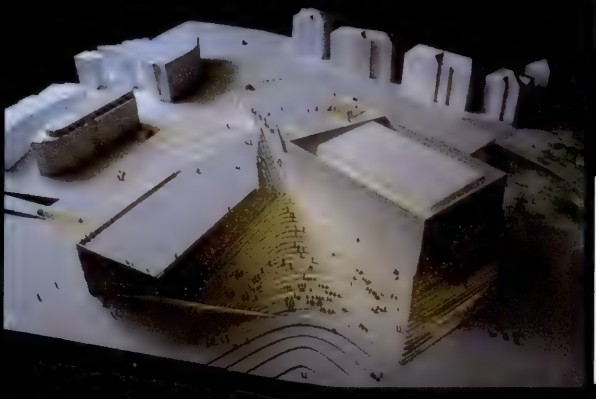


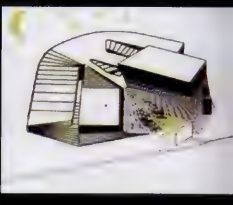
BUT WHAT IF IT WASN'T AN ABSTRACTION, **BUT THE ACTUAL ARCHITECTURE ?**



BY FIRST CREATING **A SMOOTH LANDSCAPE** STRETCHED OUT BY THE PREDESIGNED PROGRAMS, AND THEN TURNING THEM INTO A LITERAL TOPO-MODEL REALIZED ONE TO ONE, WE CREATED **A STEPPED LANDSCAPE OF A THOUSAND PLATEAUS.**



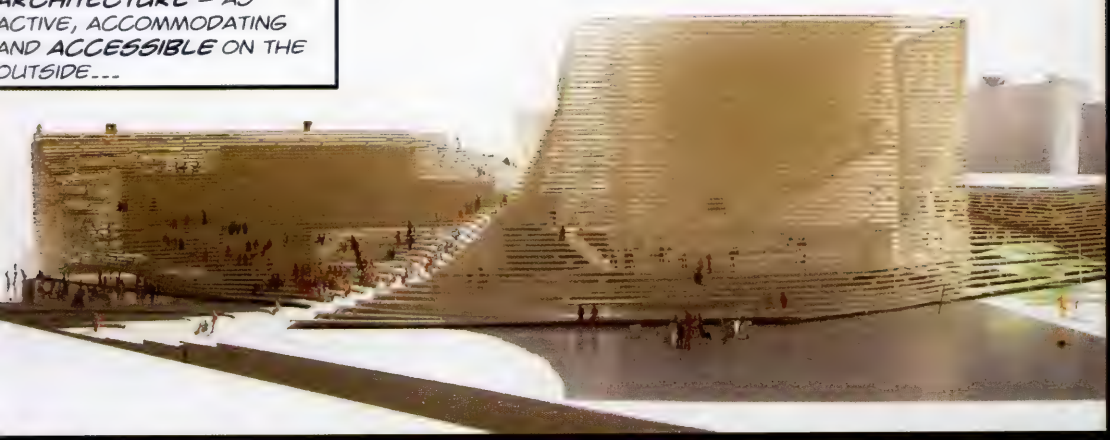




THE SPANNING BETWEEN THE TWO PEAKS THE VALLEY CONSTITUTES A **PUBLIC ARENA** UNDER THE OPEN SKY WITH THE SEA AS A SETTING.

RATHER THAN BEING AN **ICONIC OBJECT** FOR THE POSTCARD, OR AN **ELITIST INSTITUTION FOR THE FEW** – THE STAVANGER CONCERT HOUSE WOULD BE A **PUBLIC LANDSCAPE**.

PART TOPOGRAPHY, PART ARCHITECTURE – AS ACTIVE, ACCOMMODATING AND **ACCESSIBLE** ON THE OUTSIDE...

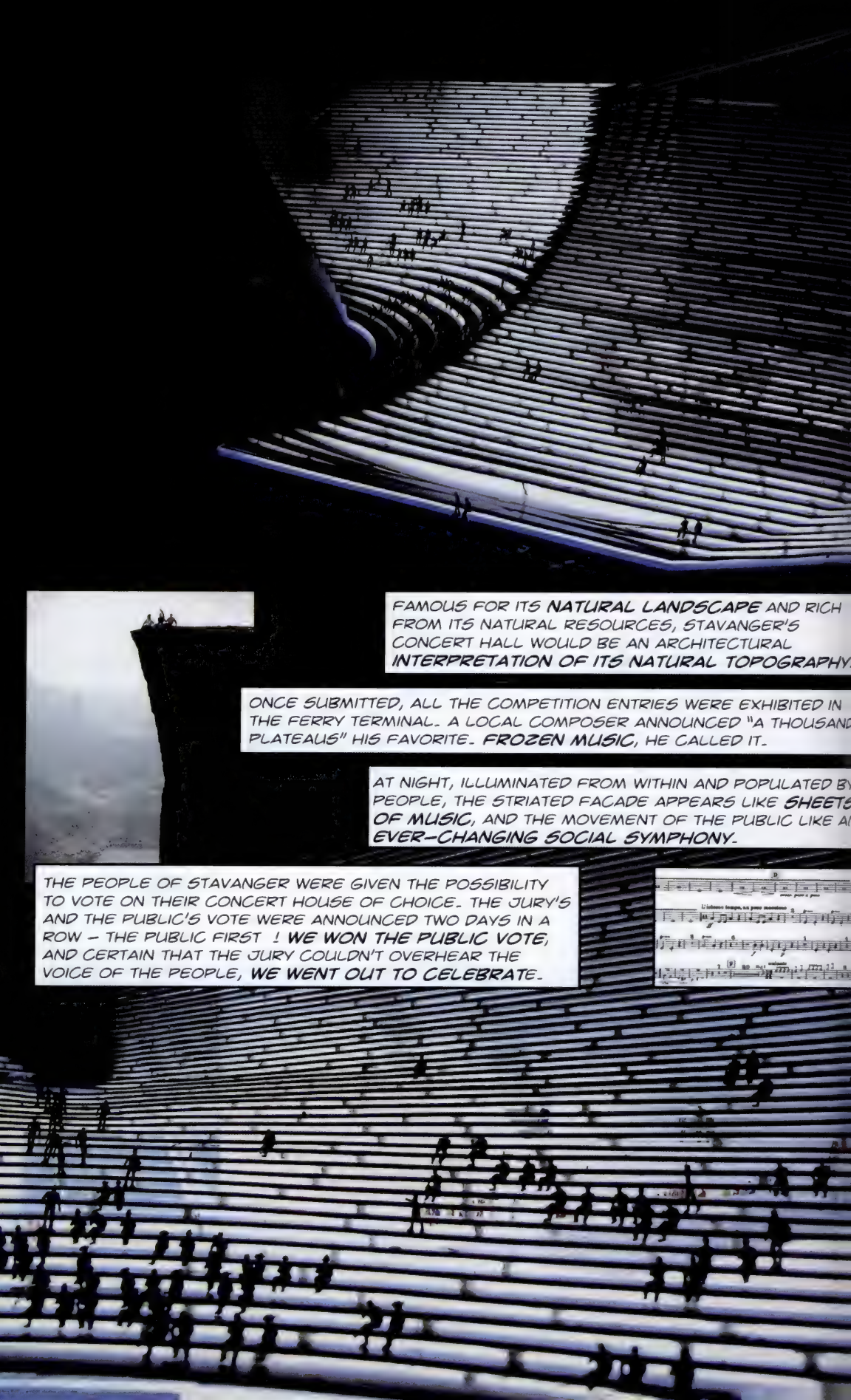


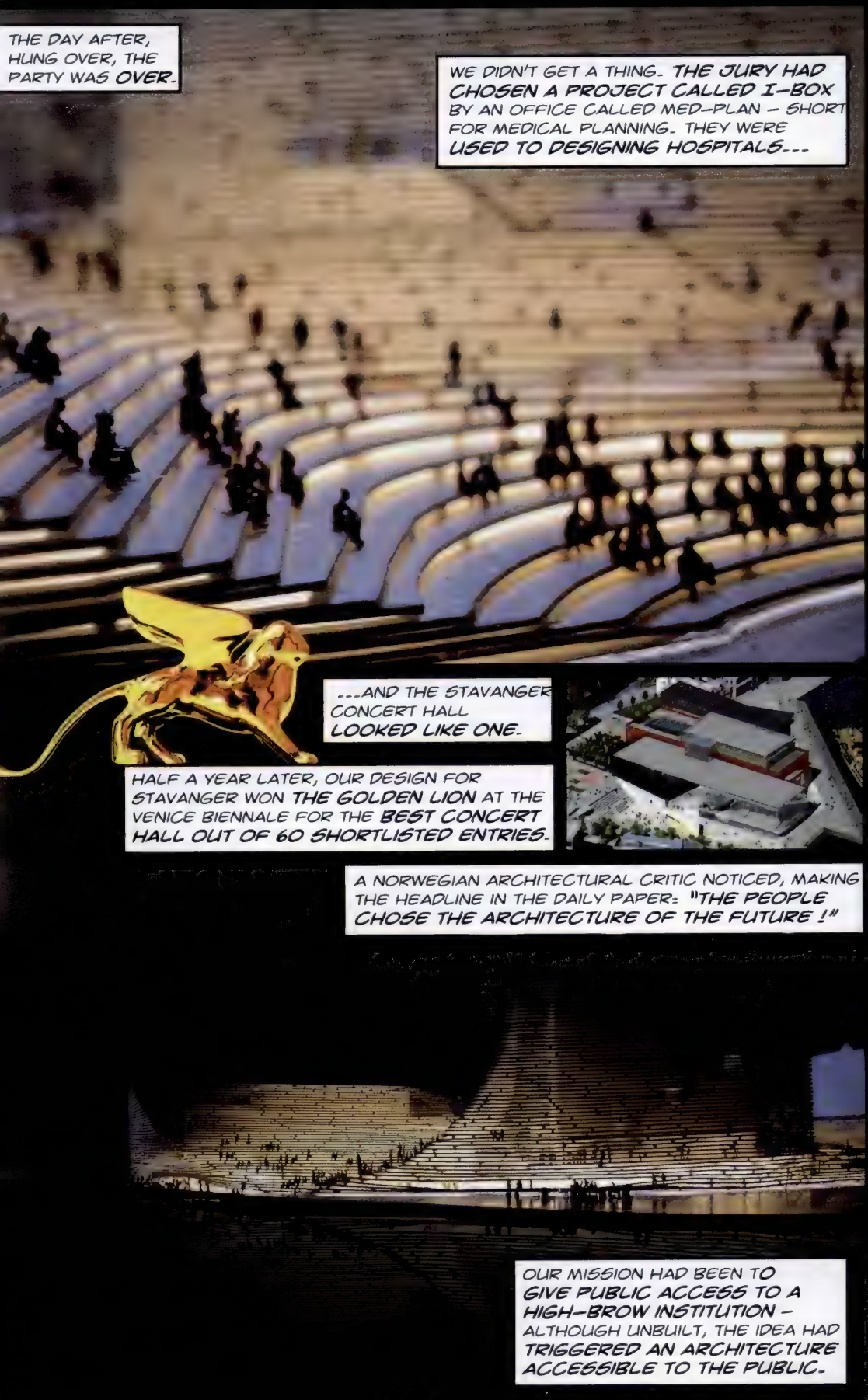
...AS ON THE INSIDE.








FAMOUS FOR ITS **NATURAL LANDSCAPE** AND RICH FROM ITS NATURAL RESOURCES, STAVANGER'S CONCERT HALL WOULD BE AN ARCHITECTURAL **INTERPRETATION OF ITS NATURAL TOPOGRAPHY**.
ONCE SUBMITTED, ALL THE COMPETITION ENTRIES WERE EXHIBITED IN THE FERRY TERMINAL. A LOCAL COMPOSER ANNOUNCED "A THOUSAND PLATEAUS" HIS FAVORITE. **FROZEN MUSIC**, HE CALLED IT.
AT NIGHT, ILLUMINATED FROM WITHIN AND POPULATED BY PEOPLE, THE STRIATED FACADE APPEARS LIKE **SHEETS OF MUSIC**, AND THE MOVEMENT OF THE PUBLIC LIKE AN **EVER-CHANGING SOCIAL SYMPHONY**.
THE PEOPLE OF STAVANGER WERE GIVEN THE POSSIBILITY TO VOTE ON THEIR CONCERT HOUSE OF CHOICE. THE JURY'S AND THE PUBLIC'S VOTE WERE ANNOUNCED TWO DAYS IN A ROW – THE PUBLIC FIRST ! **WE WON THE PUBLIC VOTE**; AND CERTAIN THAT THE JURY COULDN'T OVERHEAR THE VOICE OF THE PEOPLE, **WE WENT OUT TO CELEBRATE**.


THE DAY AFTER, HUNG OVER, THE PARTY WAS OVER.
WE DIDN'T GET A THING. THE JURY HAD CHOSEN A PROJECT CALLED I-BOX BY AN OFFICE CALLED MED-PLAN – SHORT FOR MEDICAL PLANNING. THEY WERE USED TO DESIGNING HOSPITALS...
...AND THE STAVANGER CONCERT HALL LOOKED LIKE ONE.
HALF A YEAR LATER, OUR DESIGN FOR STAVANGER WON THE GOLDEN LION AT THE VENICE BIENNALE FOR THE BEST CONCERT HALL OUT OF 60 SHORTLISTED ENTRIES.
A NORWEGIAN ARCHITECTURAL CRITIC NOTICED, MAKING THE HEADLINE IN THE DAILY PAPER: "THE PEOPLE CHOSE THE ARCHITECTURE OF THE FUTURE!"
OUR MISSION HAD BEEN TO GIVE PUBLIC ACCESS TO A HIGH-BROW INSTITUTION – ALTHOUGH UNBUILT, THE IDEA HAD TRIGGERED AN ARCHITECTURE ACCESSIBLE TO THE PUBLIC.

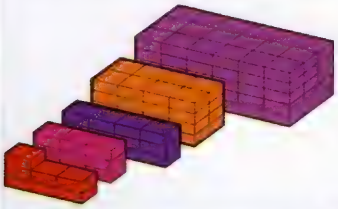

LANDSBANKI
BKI

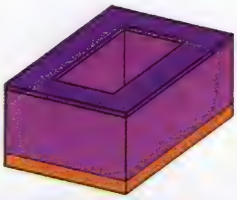

NATIONAL
BANK
STAGE
OF ICELAND


THIS IS ICELAND, A VOLCANIC ISLAND HALF THE SIZE OF GREAT BRITAIN, INHABITED BY 300.000 PEOPLE.
THIS IS DOWNTOWN REYKJAVIK, ITS CAPITAL.
THIS IS THE NEW CONCER HOUSE BY HENNING LARSEN AND OLAFUR ELIASSON, CURRENTLY UNDER CONSTRUCTION.
THIS IS THE GEOGRAPHIC CENTER OF REYKJAVIK. THE HOTTEST PIECE OF REAL ESTATE IN A EUROPEAN CAPITAL, INCLUDING PARK AND SEA VIEWS, IT REMAINS A WINDSWEPT PARKING LOT.
UNTIL NOW. IT IS THE FUTURE SITE OF LANDSBANKI – THE NATIONAL BANK OF ICELAND.
THIS IS THE LAUGURVEGUR, THE MAIN CULTURAL AND SHOPPING STREET IN TOWN, WHERE YOU MIGHT MEET BJÖRK.
THIS IS LÆKJARTORG, THE OLDEST SQUARE IN TOWN...
...AND THIS IS ARNAHÖLL, THE MOST IMPORTANT PARK.
THIS IS THE PRIME MINISTER'S HOUSE.

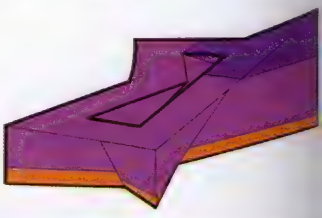

THIS IS MOST OF ICELAND'S 300.000 INHABITANTS **GATHERING ON NATIONAL DAY** TO CELEBRATE THEIR FREEDOM FROM THE DANES. THE PARKING BECOMES THE STAGE, ARNAHÓLL THE AUDITORIUM.
HOW DO YOU DESIGN A BANK IN THE MIDDLE OF THE MAIN PUBLIC SQUARE ? **A CONTRADICTION IN TERMS: BANK = PRIVATE, CITY = PUBLIC.**
OUR TASK BECAME TO IMAGINE HOW A **CORPORATE HEADQUARTERS** COULD FUNCTION AS AN **URBAN CENTER.**

THE **PROGRAM** OF THE BANK WAS **FLEXIBLE** AND **GENERIC**, SUBJECT TO EVER-CHANGING WAYS OF WORKING IN A BUSINESS GETTING MORE AND MORE LIQUID AND IMMATERIAL.





THE FLEXIBILITY OF THE PROGRAM MADE THE BANK OPEN TO **RESPOND TO THE EXTERIOR FORCES OF THE CITY.**



WE IMAGINED A BUILDING SO FLEXIBLE THAT IT WOULD BECOME THE **ARCHITECTURAL IMPRINT** OF THE FORCES **OF THE CITY AROUND IT.**

A BUILDING THAT COULD **RECEDE** TO ACCOMMODATE URBAN SPECTACLE – **MOVE AWAY** TO ALLOW LIGHT TO REACH THE STREET – OR **CAVE IN** TO SHELTER AN URBAN SPACE.

AN ARCHITECTURE WHOSE **STRENGTH** WOULD BE ITS **SOFTNESS.**

AN ARCHITECTURE THAT COULD **EVOLVE THROUGH ADAPTATION** TO ITS ENVIRONMENT.

WE CONCEIVED THE BANK AS A SIMPLE URBAN PERIMETER BLOCK OF 1100 WORKSTATIONS AND THE EXECUTIVE FLOOR SURROUNDING A LARGE **PUBLIC SPACE ON THE GROUND** WITH ALL THE PUBLIC BANKING FACILITIES...

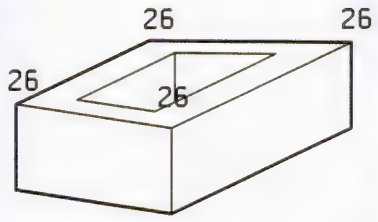


---INCLUDING **CAFE AND ART GALLERIES** FOR LANDSBANKINN'S EXTENSIVE ART COLLECTION.

THE BLOCK WAS BORDERED BY TWO RADICALLY DIFFERENT **CONTEXTS** AND **URBAN SCALES**.

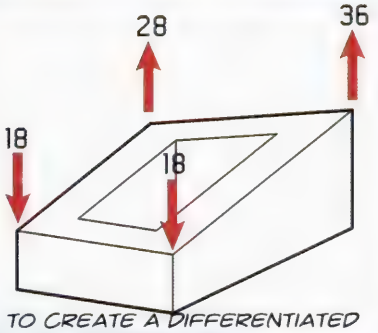
ON ONE SIDE THE OPEN SPACES OF **PARK AND SEA**---

---AND ON THE OTHER SIDE, THE INTIMATE SCALE OF THE **HISTORIC DOWNTOWN**.



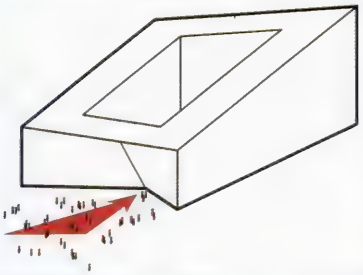
RATHER THAN BLINDLY FOLLOWING THE LOCAL PLAN, WE PROPOSED TO **TILT THE ROOF** OF THE URBAN BLOCK ---





--- TO CREATE A DIFFERENTIATED VOLUME **RESPONDING SPECIFICALLY TO THE IMMEDIATE SURROUNDINGS.**

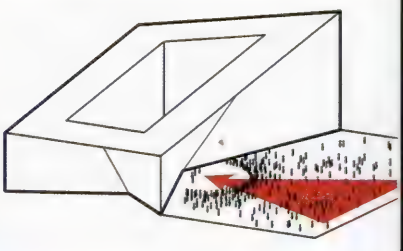




TOWARDS LÆKJARTORG THE ENTIRE FACADE WOULD **CAVE IN**, CREATING A COVERED EXTENSION OF THE SQUARE, ALLOWING CITIZENS TO LINGER UNDER THE **SHELTER** OF THE BANK.

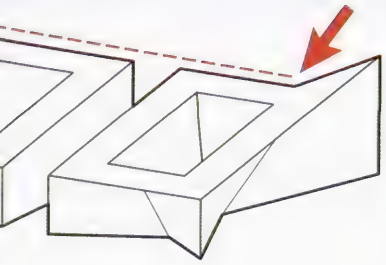


RATHER THAN ELIMINATING THIS IMPORTANT TRADITION OF THE SITE, THE NATIONAL BANK WOULD BECOME THE FRAMEWORK FOR THIS URBAN SPECTACLE. ONCE A YEAR THE BANK WOULD TRANSFORM INTO **THE NATIONAL STAGE OF ICELAND.**

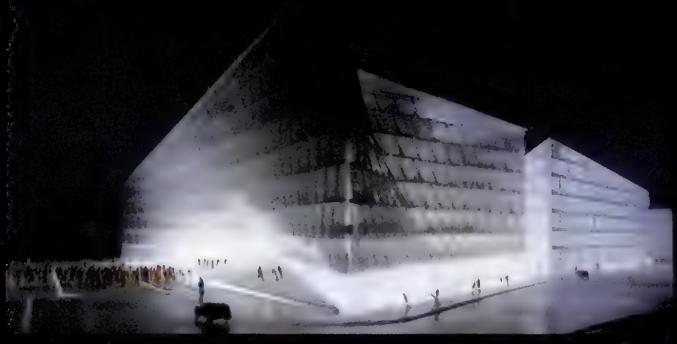


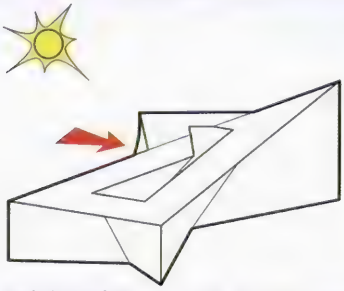
TOWARDS ARNARHÓLL THE FACADE WOULD **CAVE IN** TO CREATE AN **URBAN STAGE** EXACTLY WHERE THE **NATIONAL DAY CELEBRATIONS** TAKE PLACE.





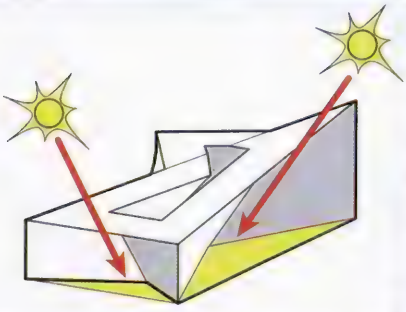
THE NORTH FACADE WAS PULLED BACK TO **ALIGN WITH THE URBAN WATERFRONT** ALONG GEIERSGATA.





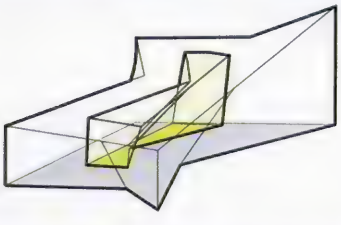
HE **ROOFLINE** OF THE BLOCK WAS **PULLED BACK** AWAY FROM THE CULTURAL PATH, TRANSFORMING T FROM A NARROW CRACK TO A **VELL-ILLUMINATED CANYON.**





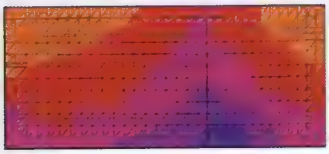
OWARDS THE SOUTH AND WEST THE ACADE IS PULLED BACK TO CREATE **SUNLIT CAVES** WHILE **MINIMIZING** IRECT SUNLIGHT ON THE FACADES.





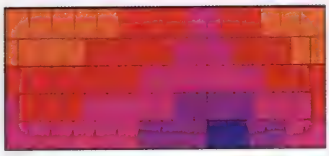
INALLY THE TWO RECEDING FACADES ORM AN **URBAN ARCHWAY** OVER HE CENTRAL COURTYARD, TURNING IT NTO AN URBAN VOID ILLUMINATED BY ZIGZAG-SHAPED SKYLIGHT, LIKE A **CRACK IN A GLACIER.**





TO ACHIEVE THE MOST **TRANSPARENT GLASS** WITH NO SHADING OR TONING, WE PROPOSED TO **DEAL WITH THE NEED FOR HEAT REFLECTION AND SUN SCREENING** THROUGH THE USE OF **TINY DOTS OF SILVER** ON THE EXTERIOR GLASS FACADES.

THE ACTUAL PERCENTAGES OF SUN SCREENING, RANGING FROM 0 TO 60% WERE BASED ON **THERMAL SIMULATIONS**.



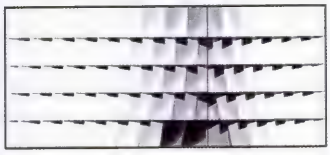
THIS IS LANDSBANKI SEEN FROM THE CITY.





THE SILVER DOTS WOULD CONSTITUTE AN **IMPERCEPTIBLE RASTER RESPONDING TO THE REQUIREMENTS OF THE SUN SHADING**: DENSE TOWARDS THE SOUTH, NOTHING TOWARDS THE NORTH, ETC.

THIS IS THE BANK DIRECTOR'S OFFICE.



AND THIS IS HIM.



THE RASTER WOULD GIVE THE GLASS A CERTAIN MATERIAL QUALITY.


THE INTERIOR SPACE WOULD BE DISTORTED LIKE A NEGATIVE IMPRINT OF THE URBAN BLOCK OUTSIDE, REVEALING THE WORK INSIDE AS WELL AS REFLECTING VARIOUS ACTIVITIES BELOW OR THE SKY ABOVE.
ON THE INTERIOR GLASS TOWARDS THE CENTRAL VOID, A RASTER OF GOLDEN DOTS OF VARYING DENSITY WOULD VARY THE PRIVACY AS WELL AS REFLECT DAYLIGHT ALL THE WAY TO THE BOTTOM OF THE VOID.


HAVING SPENT THE SUMMER HOLIDAYS AND WORK WEEKENDS IN ICELAND DURING THE 2 STAGE COMPETITION, WE HAD GRADUALLY FALLEN IN LOVE WITH THE MIDNIGHT SUN, THE HOT SPRINGS AND THE WHALE MEAT (AND EVEN GOTTEN USED TO THE FART-LIKE SULPHUR SMELL OF THEIR HOT SHOWERS !).
WHEN WE LEARNED THAT WE HAD WON THE COMPETITION IN JUNE 2008, WE WERE ECSTATIC AT THE PERSPECTIVE OF GETTING TO COMPLETE THE HEART OF THEIR CAPITAL !
IN A CLOUD OF CHAMPAGNE CORKS I PROPOSED A TOAST FOR OUR LATEST ACHIEVEMENT, PREDICTING THAT THIS TIME ONLY TWO THINGS COULD ENDANGER THE COMPLETION THE BANK:


EITHER THE ATLANTIC FAULT LINE WOULD HAVE TO CRACK OPEN, SWALLOWING ICELAND IN A GORGE FULL OF STEAMING LAVA !
OR THE ENTIRE COUNTRY WOULD HAVE TO GO BANKRUPT !
16
NEITHER SCENARIO WOULD EVER HAPPEN, I SAID, AND EMPTIED MY GLASS !
4 MONTHS LATER, A WEEK BEFORE THE OFFICIAL ANNOUNCEMENT, THE LATTER DID !


SLUSSEN

SOCIAL INFRASTRUCTURE



STOCKHOLM, **THE VENICE OF SCANDINAVIA**, IS BUILT ON A HANDFUL OF **ROCKY ISLANDS** WHERE THE ARCHIPELAGO MEETS THE BIG LAKES.

GAMLA STAN

SÖDERMALM

WHERE SALT AND FRESH WATER FLOW TOGETHER LIES **SLUSSEN** (THE LOCK), AT THE **ONLY NATURAL FORD** BETWEEN THE NORTHERN AND SOUTHERN EMBANKMENTS, CONNECTING **SÖDERMALM** (THE SOUTHSIDE) TO **GAMLA STA** (THE ISLAND OF OLD TOWN), HOME OF THE SWEDISH ROYAL FAMILY*.

SLUSSEN HAS HISTORICALLY BEEN THE **CRADLE OF STOCKHOLM** AND ONE OF THE MAIN REASONS THAT THE SWEDISH CAPITAL GREW FROM THIS SPOT. OVER TIME, IT HAS EVOLVED THROUGH A **SERIES OF INCARNATIONS**...

1634

1750

1850

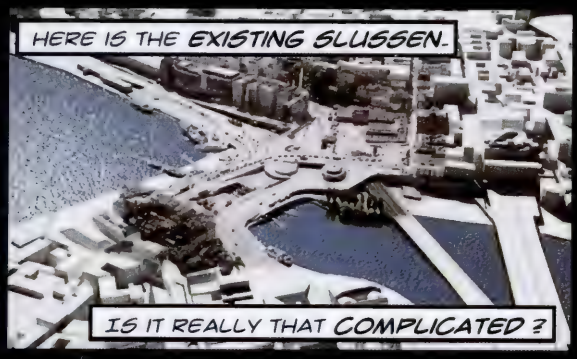
...UNTIL ITS CURRENT DESIGN, THE **CLOVERLEAF** FROM 1935

WHEN IT WAS BUILT, IT WAS SEEN AS A **STATE-OF-THE-ART** ANSWER TO THE BIG QUESTION OF THE TIME: HOW TO INTEGRATE THE **AUTOMOBILE** IN THE **HISTORICAL CITIES**?

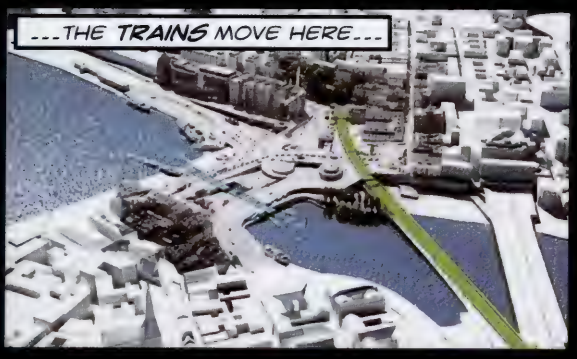
THE MODERNIST PLANNING FOCUS ON THE **INFRASTRUCTURE FOR CAR TRAFFIC** HAS ENCASED GAMLA STAN AND SÖDERMALM IN A **BROAD BELT OF ASPHALT** BLOCKING MOST OF THE WATERFRONT BEHIND A **BARRIER OF CARS**. SLUSSEN IS THE **EPITOME** OF THE **PRIORITIZATION** OF **CAR TRAFFIC** AT THE EXPENSE OF **ALL OTHER FORMS OF URBAN MOVEMENT**.

* SEE "ROYAL TREATM

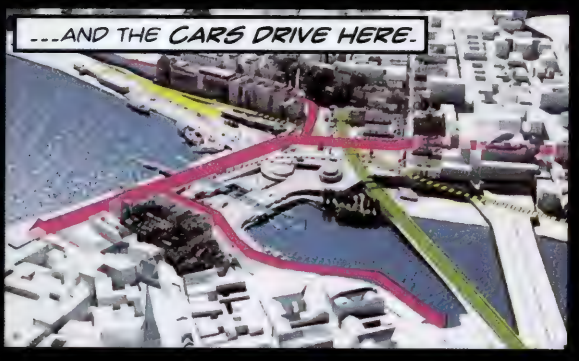

D YEARS LATER, THE CONCRETE IS CRUMBLING – IN SOME PLACES, THE OLUMNS ARE ACTUALLY HANGING FROM THE CEILING. BECAUSE OF THE MPLEXITY OF THE TASK AND THE CONTROVERSY OF THE SITE, STOCKHOLM HAS EN PARALYZED FOR YEARS WITHOUT BEING able TO ACT... UNTIL NOW.
HEN WE GOT INVITED TO AN TERNATIONAL COMPETITION R THE REFURBISHMENT OF E AREA, WE WENT THERE TO KE A LOOK.
AT WE FOUND WAS RANGELY INTRIGUING.
YNAMIC THREE-DIMENSIONAL BAN SPACE ON MULTIPLE VELS SHAPED BY THE FLOW OF RS, TRAINS AND BUSES.
THE CONTINUOUS MOVEMENT AND TURNING RADII OF CARS INTRODUCED A SOFT CURVILINEAR MORPHOLOGY IN THE OTHERWISE RECTANGULAR SCANDINAVIAN TOWNSCAPE.
ULD WE TRANSFORM THIS UNIQUE REE-DIMENSIONAL FORM OF URBAN ACE TO ACCOMMODATE – NOT CARS...
...BUT PEOPLE?
PROPOSE TO TURN USSEN INSIDE OUT...
...BY WRAPPING ALL THE VEHICULAR INFRASTRUCTURE IN MULTIPLE LAYERS OF PUBLIC PROGRAMS AND URBAN SPACES.


HERE IS THE EXISTING SLUSSEN.
IS IT REALLY THAT COMPLICATED ?


THE BOATS SAIL THROUGH HERE...

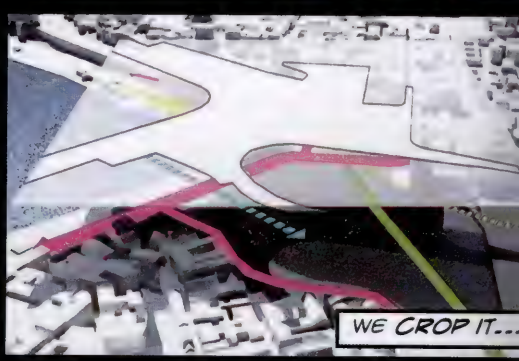

...THE TRAINS MOVE HERE...

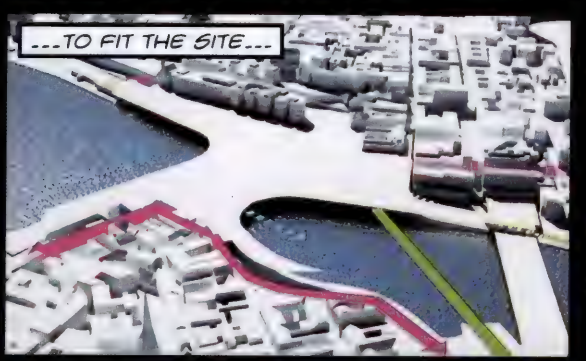

...THE BUSES GO HERE...


...AND THE CARS DRIVE HERE.

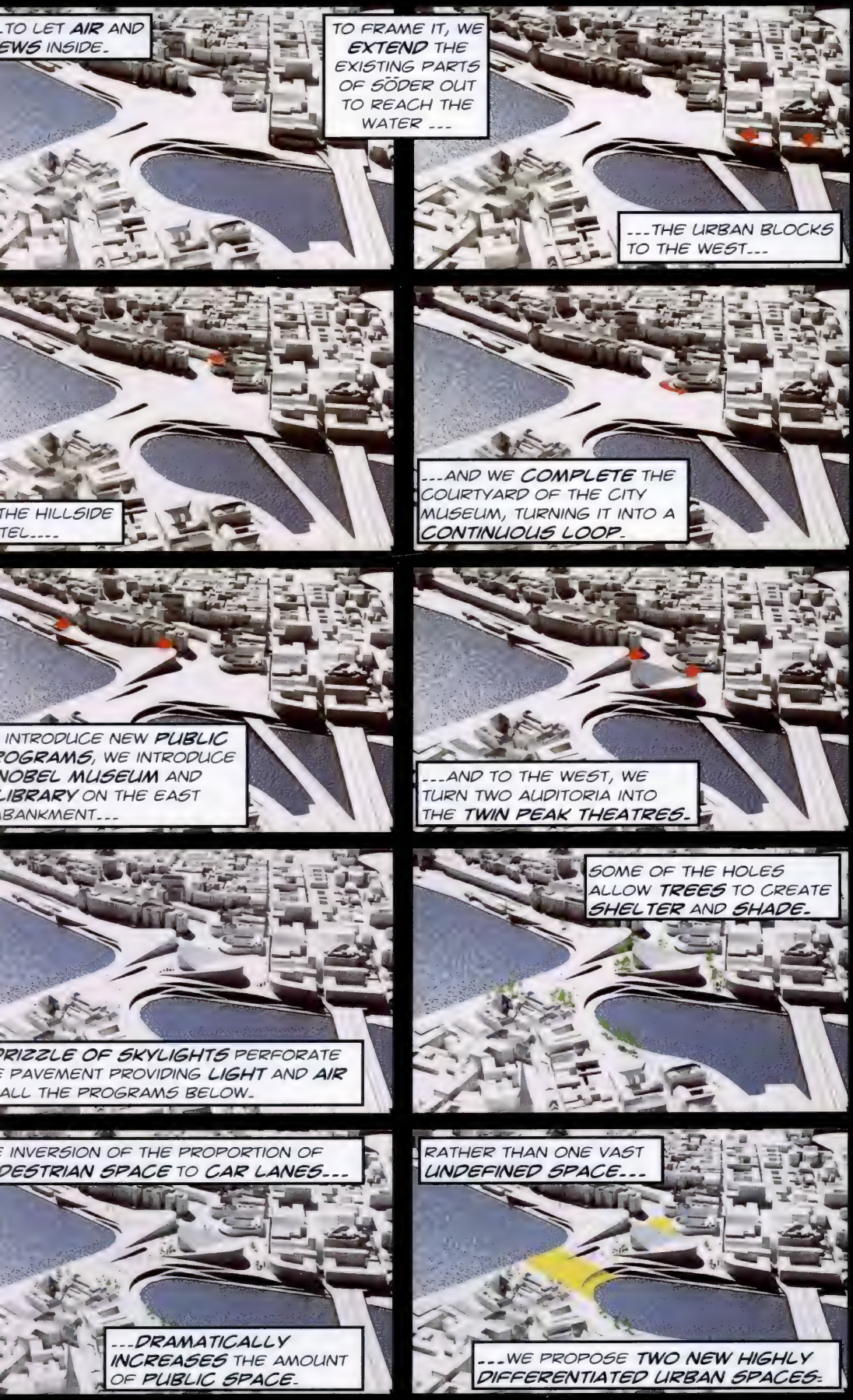

WE KEEP ALL THE FLOWS AND ERASE THE REST...

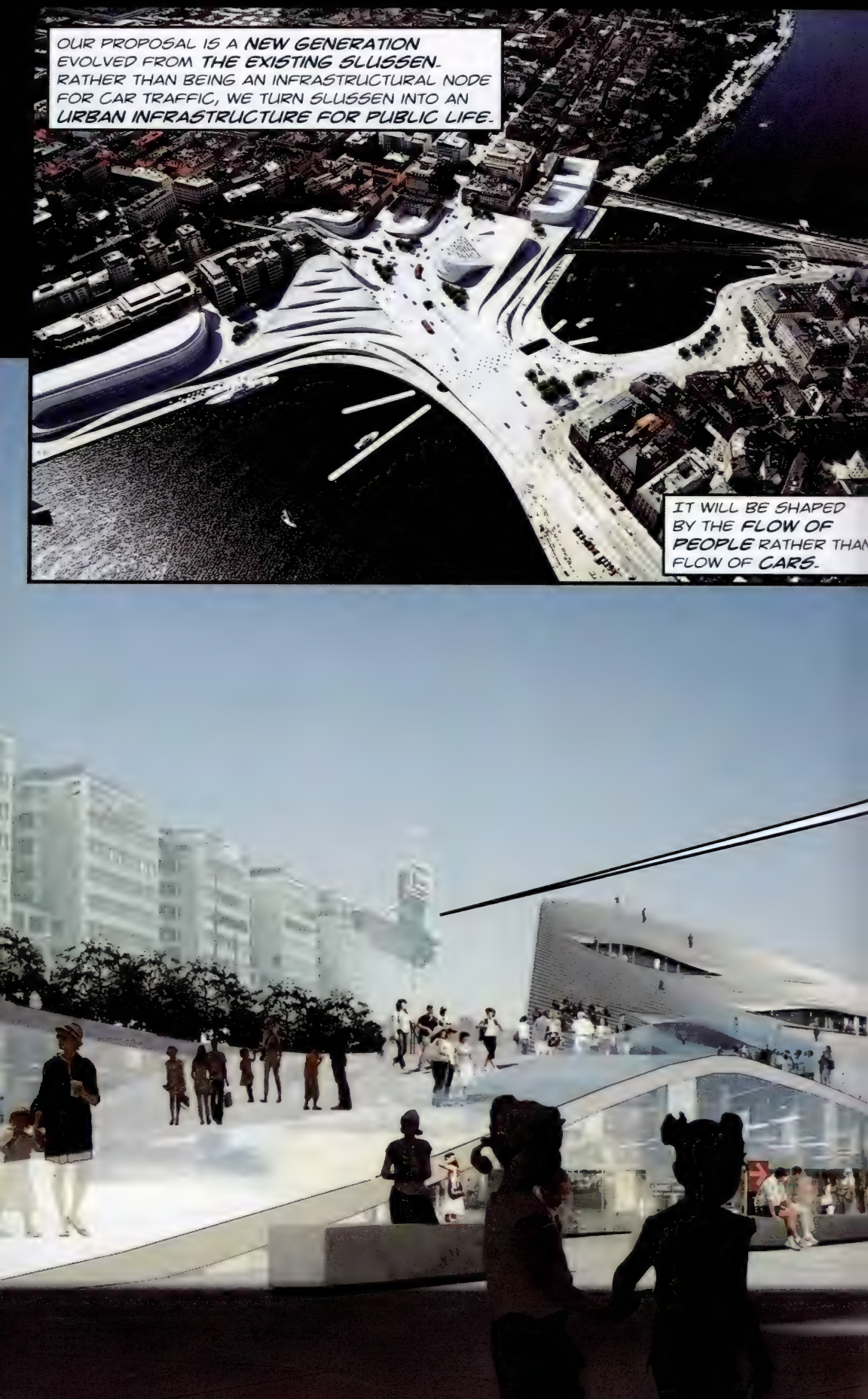

ON TOP OF ALL THIS, WE ADD A VIRGIN SITE...
...FOR THE PEOPLE OF STOCKHOLM TO FINALLY REACH THE WATER.


WE CROP IT...


...TO FIT THE SITE...


... AND SLICE IT UP...


...TO LET AIR AND ...EWS INSIDE.
TO FRAME IT, WE EXTEND THE EXISTING PARTS OF SÖDER OUT TO REACH THE WATER ...
...THE URBAN BLOCKS TO THE WEST...
...THE HILLSIDE ...TEL....
...AND WE COMPLETE THE COURTYARD OF THE CITY MUSEUM, TURNING IT INTO A CONTINUOUS LOOP.
...INTRODUCE NEW PUBLIC ...OGRAMS, WE INTRODUCE ...NOBEL MUSEUM AND ...LIBRARY ON THE EAST ...BANKMENT...
...AND TO THE WEST, WE TURN TWO AUDITORIA INTO THE TWIN PEAK THEATRES.
...DRIZZLE OF SKYLIGHTS PERFORATE ...E PAVEMENT PROVIDING LIGHT AND AIR ...ALL THE PROGRAMS BELOW.
SOME OF THE HOLES ALLOW TREES TO CREATE SHELTER AND SHADE.
...E INVERSION OF THE PROPORTION OF ...DESTRIAN SPACE TO CAR LANES...
...DRAMATICALLY INCREASES THE AMOUNT OF PUBLIC SPACE.
RATHER THAN ONE VAST UNDEFINED SPACE...
...WE PROPOSE TWO NEW HIGHLY DIFFERENTIATED URBAN SPACES.


OUR PROPOSAL IS A NEW GENERATION EVOLVED FROM THE EXISTING SLUSSEN. RATHER THAN BEING AN INFRASTRUCTURAL NODE FOR CAR TRAFFIC, WE TURN SLUSSEN INTO AN URBAN INFRASTRUCTURE FOR PUBLIC LIFE.
IT WILL BE SHAPED BY THE FLOW OF PEOPLE RATHER THAN FLOW OF CARS.


CARS, BUSES AND TRAINS WILL BE ORGANIZED TO SUPPORT THE FREE FLOW OF PUBLIC LIFE FROM THE CITY TO THE WATER.
ITS SLOPES AND CURVES WILL SEEK TO CREATE PLACES FOR PEOPLE TO MOVE, REST AND ENJOY LIVING NEXT TO THE WATER---
---FROM THE ROOF OF GONDOLEN---
---TO THE LEVEL OF THE QUAY.

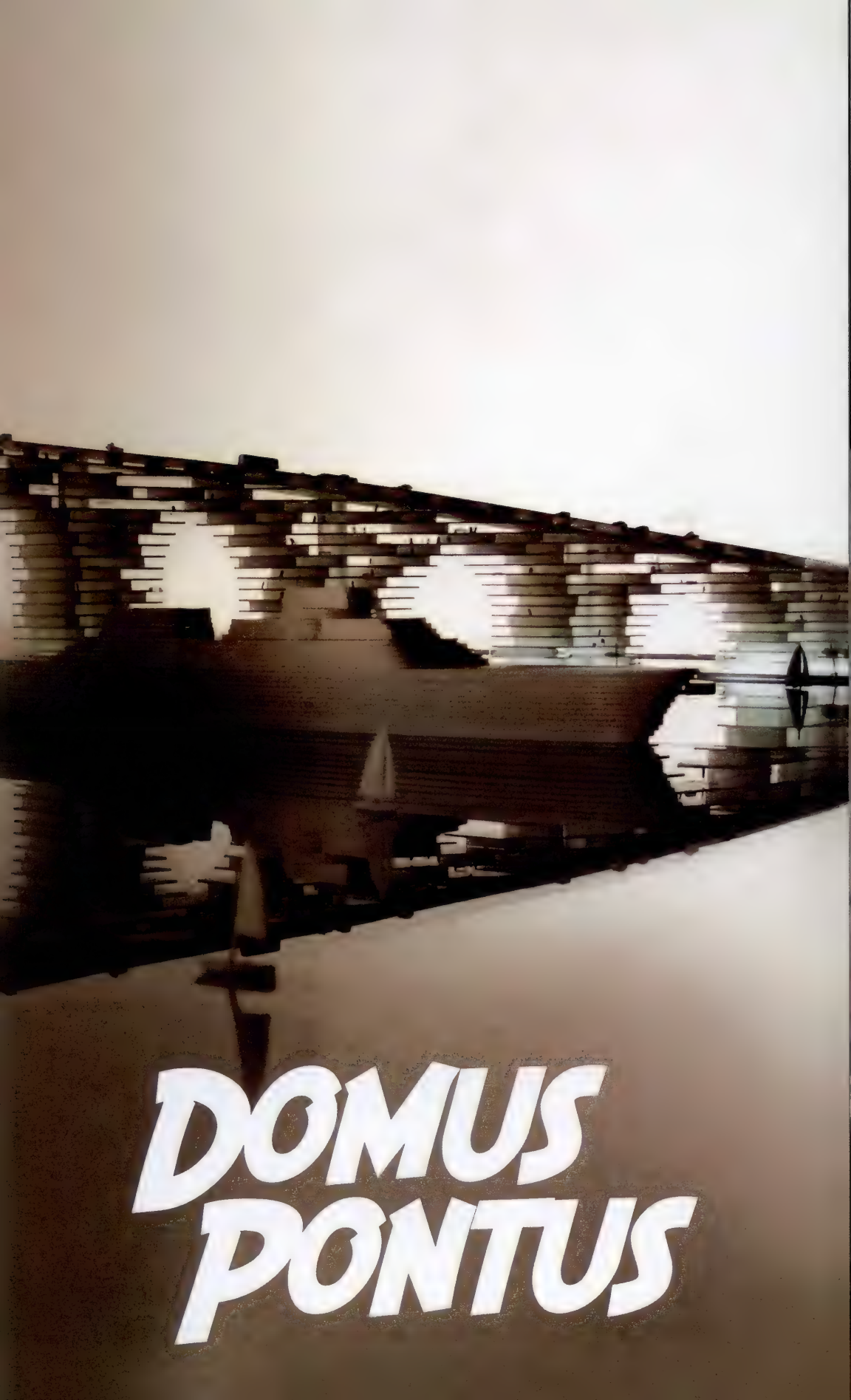

ONE OF THE NEW URBAN SPACES IS SHELTERED AND WELL-DEFINED AT THE HEART OF ALL THE OLD AND NEW PROGRAMS...

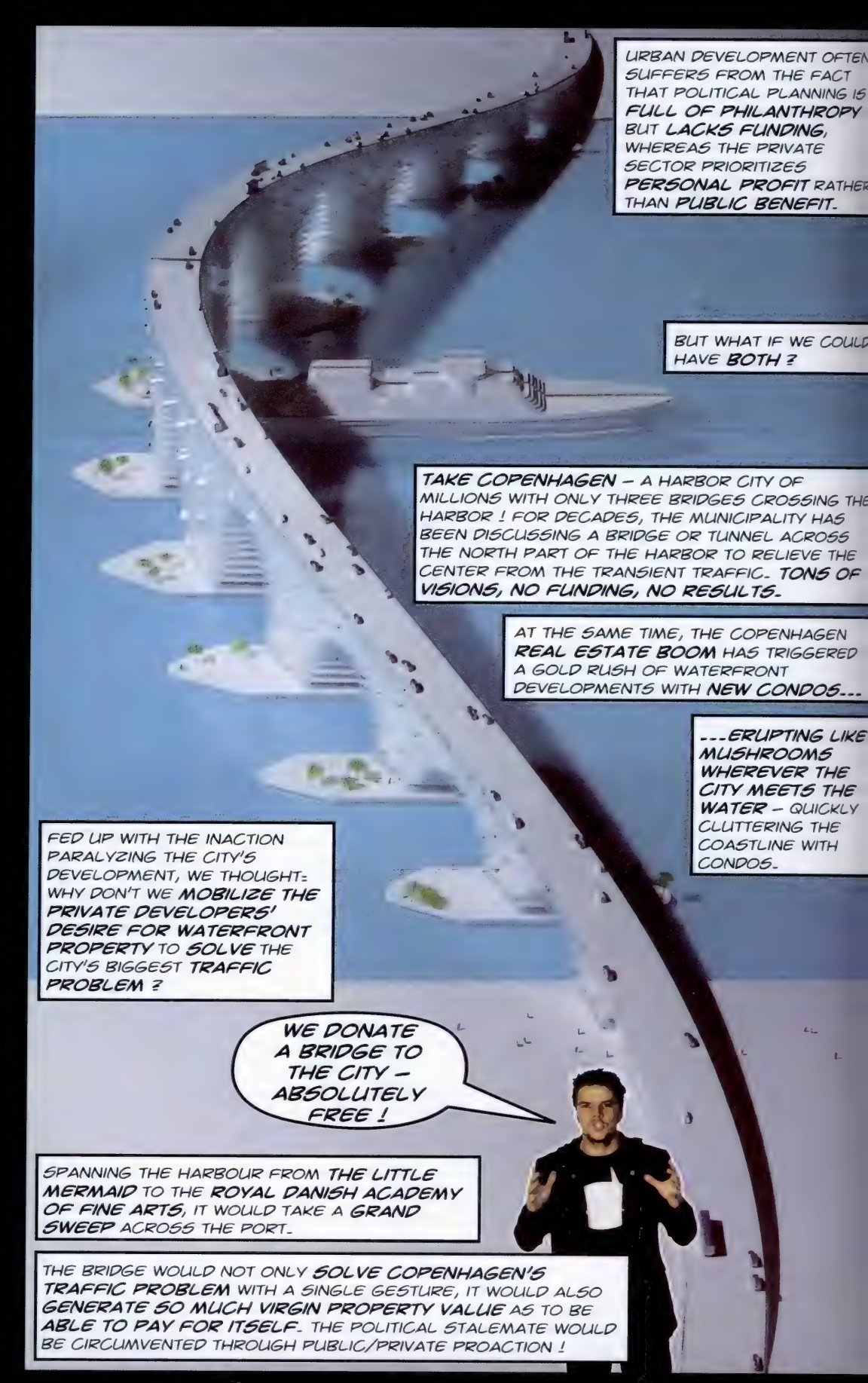

---THE OTHER IS LOCATED IN THE MIDDLE OF SLUSSEN, WITH A 360 DEGREE PANORAMA OF THE HARBOUR AND THE LAKE AND THE STOCKHOLM SKYLINE.


WHEREAS THE EXISTING SLUSSEN IS THE CHILD OF A MODERNIST FAITH IN THE CAR AS THE DRIVING FORCE OF THE CITY OF THE FUTURE...
GONDOLEN
...THE NEW SLUSSEN IS EVOLVED FROM THE BELIEF IN QUALITY OF LIFE AND HUMAN INTERACTION AS THE INFRASTRUCTURE FOR AN ECOLOGICALLY, ECONOMICALLY AND SOCIALLY SUSTAINABLE CITY.
GONDOLEN


SO NOW, THE BIG QUESTION IS IF STOCKHOLM WANTS---
REVOLUTION OR EVOLUTION ?


THE HOUSING BRIDGE
BRO


DOMUS
PONTUS


URBAN DEVELOPMENT OFTEN SUFFERS FROM THE FACT THAT POLITICAL PLANNING IS FULL OF PHILANTHROPY BUT LACKS FUNDING, WHEREAS THE PRIVATE SECTOR PRIORITIZES PERSONAL PROFIT RATHER THAN PUBLIC BENEFIT.
BUT WHAT IF WE COULD HAVE BOTH ?
TAKE COPENHAGEN – A HARBOR CITY OF MILLIONS WITH ONLY THREE BRIDGES CROSSING THE HARBOR ! FOR DECADES, THE MUNICIPALITY HAS BEEN DISCUSSING A BRIDGE OR TUNNEL ACROSS THE NORTH PART OF THE HARBOR TO RELIEVE THE CENTER FROM THE TRANSIENT TRAFFIC. TONS OF VISIONS, NO FUNDING, NO RESULTS.
AT THE SAME TIME, THE COPENHAGEN REAL ESTATE BOOM HAS TRIGGERED A GOLD RUSH OF WATERFRONT DEVELOPMENTS WITH NEW CONDOS...
---ERUPTING LIKE MUSHROOMS WHEREVER THE CITY MEETS THE WATER – QUICKLY CLUTTERING THE COASTLINE WITH CONDOS.
FED UP WITH THE INACTION PARALYZING THE CITY'S DEVELOPMENT, WE THOUGHT: WHY DON'T WE MOBILIZE THE PRIVATE DEVELOPERS' DESIRE FOR WATERFRONT PROPERTY TO SOLVE THE CITY'S BIGGEST TRAFFIC PROBLEM ?
WE DONATE A BRIDGE TO THE CITY – ABSOLUTELY FREE !
SPANNING THE HARBOUR FROM THE LITTLE MERMAID TO THE ROYAL DANISH ACADEMY OF FINE ARTS, IT WOULD TAKE A GRAND SWEEP ACROSS THE PORT.
THE BRIDGE WOULD NOT ONLY SOLVE COPENHAGEN'S TRAFFIC PROBLEM WITH A SINGLE GESTURE, IT WOULD ALSO GENERATE SO MUCH VIRGIN PROPERTY VALUE AS TO BE ABLE TO PAY FOR ITSELF. THE POLITICAL STALEMATE WOULD BE CIRCUMVENTED THROUGH PUBLIC/PRIVATE PROACTION !

HE TOP OF THE BRIDGE WOULD BE FOR VEHICULAR RAFFIC, CARS, BIKES AND PEDESTRIANS, ALLOWING ROSSING PASSENGERS **SPECTACULAR VIEWS OF THE COPENHAGEN SKYLINE**, ACROSS THE ORT AND ALL THE WAY TO SWEDEN. AND RIGHT ELOW THE STREET, A LAYER OF PARKING.

HE REST OF THE BRIDGE WOULD BE A **ONE KM ONG SLAB OF HOUSING AND OFFICES** ARYING FROM ONE TO FIFTEEN FLOORS.

N LAND, **PUBLIC-ORIENTED FACILITIES** WOULD DDRESS THE ADJACENT CITY. ON THE WATER, **FFICES** WOULD OCCUPY THE BIGGER FLOOR LATES BELOW THE **PARKING**, AND THEN **HOUSING** URTHER DOWN TOWARDS THE WATER.

WELCOME TO MY DESERTED ISLAND !

ORMALLY, THE **PENTHOUSE** WOULD BE THE OST ATTRACTIVE. IN THE BRIDGE, IT WOULD BE HE **GROUND FLOOR** WHERE THE RESIDENTS OULD HAVE ACCESS TO THEIR OWN LITTLE SLAND IN THE MIDDLE OF THE PORT.

THE BRIDGE WOULD BECOME **FOR COPENHAGEN WHAT PONTE VECCHIO IS TO FLORENCE.**

PEOPLE WOULD ARRIVE AT THE TOP, PARK THEIR BIKE OR CAR, AND TAKE THE ELEVATOR DOWN TO THEIR APARTMENT, WHERE THEY COULD ENJOY A COFFEE ON THEIR BALCONY WHILE WAVING TO THE **JAPANESE CRUISE PASSENGERS SAILING BY.**

LIKE A **ROMAN VIADUCT**, THE BRIDGE WOULD BE A WALL OF PROGRAM WITH GIANT ARCHWAYS OF VARYING SIZES FOR THE SHIPS TO PASS. MORE THAN ONE KM LONG FROM START TO FINISH, IT WOULD REACH THE HEIGHT OF 60 METERS HALFWAY, ALLOWING EVEN THE BIG CRUISE SHIPS TO GO THROUGH.

VE PRESENTED THE PROJECT TO THE IRECTOR OF THE HARBOR, WHICH ESULTED IN **GREAT INTEREST BUT O RESULTS**. ENCOURAGED BY A LIENT, WE FILED AN APPLICATION OR A **GLOBAL PATENT**, THINKING HAT BECAUSE OF PONTE VECCHIO OR HE RIALTO AN **INHABITED BRIDGE** OULD HARDLY WARRANT NOVELTY TATUS. **TO OUR SURPRISE**, THE ATENT OFFICE REPLIED THAT WATER-ASED INHABITATION CONSTITUTING THE OADBEARING STRUCTURE WAS A FIRST FF, AND **OUR FIRST PATENTED BIG DEA WAS IN THE BAG !**

PS

4 YEARS LATER, THE HARBOR ANNOUNCED AN INVITED COMPETITION TO DESIGN A BUILDING IN THE NORTH HARBOR BRIDGING ACROSS THE WATER TO CONNECT THE TRAIN STATION TO THE MARBLE PIER. WON BY STEVEN HOLL WITH A DESIGN OF TWO TOWERS HOLDING THE CABLES FOR A BRIDGE BETWEEN THEM – HALF TWIN TOWERS, HALF BROOKLYN BRIDGE – THEY WILL FORM **THE NEW LANDMARK** FOR COPENHAGEN BY SEA.

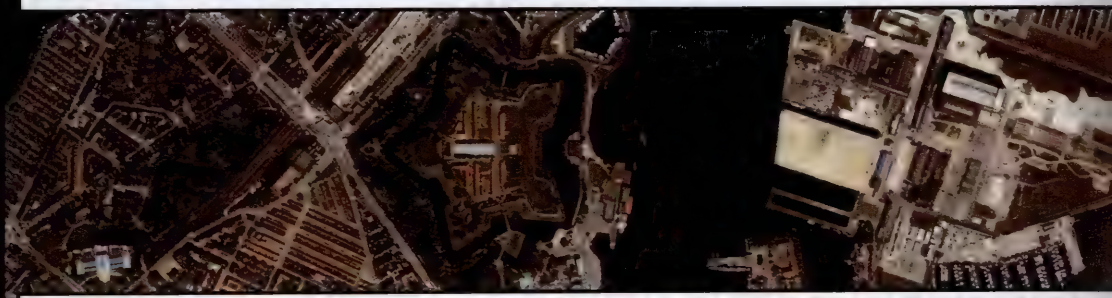

THE CLOVER BLOCK
HLM


BATTLEFIELD

AS ARCHITECTS OUR ROLE IS OFTEN REDUCED TO THE **BEAUTIFICATION OF PREDETERMINED PROGRAMS**. A CLIENT CALLS US UP ON THE PHONE, AFTER HAVING DETERMINED ALL ISSUES OF A PROJECT, AND ASKS US TO **'MAKE IT NICE'**.

ARCHITECTS ONLY GET INVOLVED WHEN **THE DECISION TO BUILD HAS BEEN MADE**, WHEN **THE SITE HAS BEEN FOUND** AND WHEN **THE SIZE AND CONTENT OF THE PROGRAM HAVE BEEN DECIDED**. THUS ARCHITECTS, AND THEREFORE ARCHITECTURE RARELY HAVE ANY DECISIVE INFLUENCE ON HOW THE PHYSICAL STRUCTURES OF SOCIET EVOLVE. **THE ROLE OF ARCHITECTURE IS OFTEN REDUCED TO COSMETICS.**

ARCHITECTURE IS HUMAN SOCIETY'S PHYSICAL MANIFESTATION ON THE CRUST OF THE EARTH – **AN ARTIFICIAL PART OF THE PLANET'S GEOGRAPHY**. IT IS WHERE WE ALL LIVE. ARCHITECTURE IS **"THE STUFF THAT SURROUNDS US"**. AND AS ARCHITECTS CONSTANTLY WORKING IN AND WITH THE CITY, YOU WOULD THINK THAT WE WOULD BE AT THE FRONTIER OF ENVISIONING OUR URBAN FUTURE. HOWEVER WHILE WE SIT AT HOME WAITING FOR THE PHONE TO RING OR SOMEONE TO ANNOUNCE A COMPETITION, **THE FUTURE IS BEING DECIDED BY THOSE WITH POWER: THE POLITICIANS** OR **THOSE WITH MONEY: THE DEVELOPERS.**



AT **BIG**, WE HAVE LARGELY FOLLOWED THE SAME PATHS AS OUR COLLEAGUES THROUGH GENERATIONS, ATTEMPTING TO **INJECT UNEXPECTED INNOVATIONS INTO COMMISSIONS, DISCOVER UNEXPLORED POSSIBILITIES IN COMPETITION BRIEFS**. BUT NO MATTER HOW CLEVER WE ATTEMPT TO BE, **WE ALWAYS RESPOND TO SOMEONE ELSE'S QUESTIONS.**

OR THAT'S HOW IT WAS UNTIL THE **FALL OF 2005**, WHEN COPENHAGEN WAS HAVING **MUNICIPAL ELECTIONS**. ONE MAJOR ISSUE WAS THAT **THE REAL ESTATE PRICES HAD SKYROCKETED, PROPELLING POOR PEOPLE OUT OF TOWN**. THE SITUATION WAS SO BAD THAT NORMAL INCOME PEOPLE SUCH AS NURSES AND COPS COULD NOT AFFORD TO LIVE IN TOWN. THE CITY HOSPITAL HAD MORE THAN 50 VACANT POSITIONS FOR NURSES, LEAVING PATIENTS WITHOUT CARE.

THE SOCIAL DEMOCRATIC MAYOR RITT BJERREGAARD GOT ELECTED ON A **PROMISE** TO SOLVE THE SITUATION **BY MAKING 5000 HOMES FOR 5000 KR/MONTH IN 5 YEARS**....

BUT WHERE ?

WE DECIDED TO HELP...

COPENHAGEN'S **OLD AIRFIELD** FROM 1920 HAS BEEN CONVERTED INTO A **SPORTS FIELD** FOR THE **COMMUNITY LIFE OF THE UNIONS** AND **LOCAL GROUPS OF CITIZENS**.







A **WINDSWEPT OASIS** IN THE CENTRE OF THE CITY...

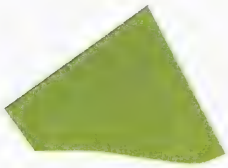
...SURROUNDED BY **P-PATCH GARDENS** OR **INDUSTRY** AND POPULATED BY **FOOTBALLERS** COMPLAINING ABOUT THE **BUMPY FIELDS** AND THE **LACK OF SHELTER**.



WITH THE **FUTURE BRIDGE CONNECTION**, THE **METRO** AND THE NEWLY OPENED **AMAGER BEACH PARK**, THE LOCATION IS **IDEAL FOR HABITATION**. BUT YOU WOULD HAVE TO BE A TOTAL IDIOT TO SUGGEST REMOVING ONE OF THE CORNERSTONES OF **AMAGER'S OPEN AIR** AND **SPORTS LIFE**.

PROPOSING TO BUILD ON IT WOULD BE **POLITICAL SUICIDE !**

BUT WHAT IF WE DIDN'T HAVE TO **CHOOSE BETWEEN** FOOTBALL **OR** HOUSING ?

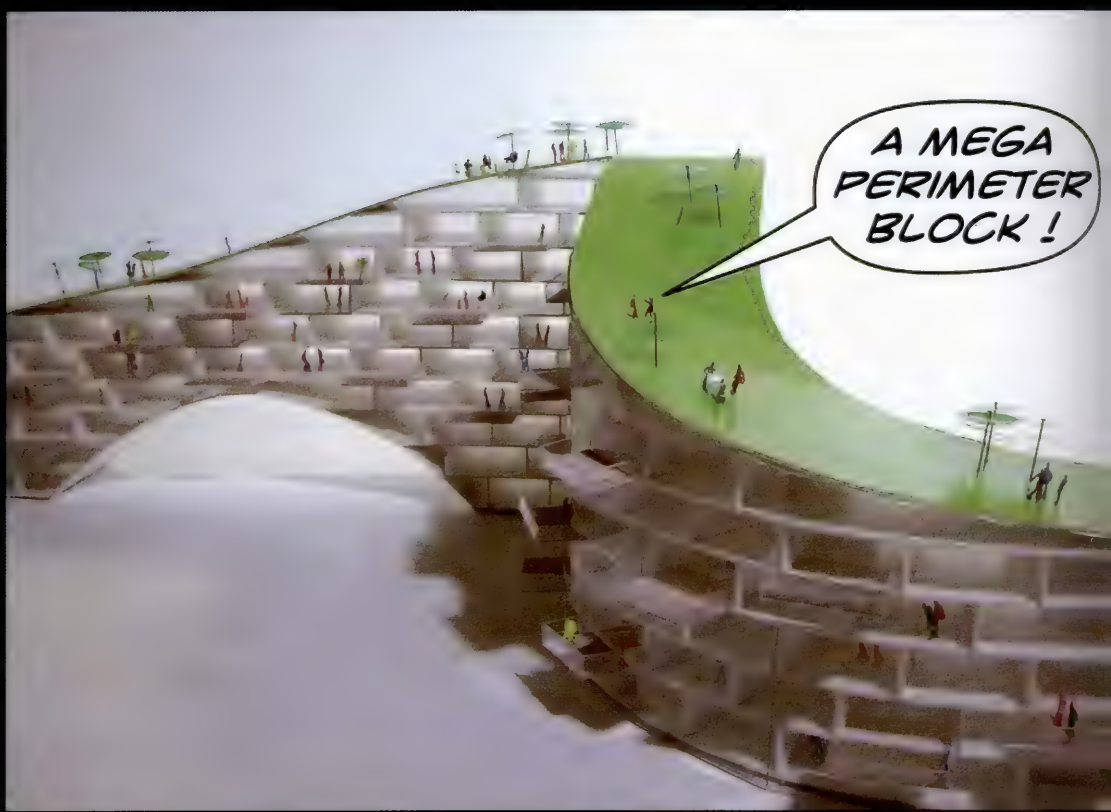


WHAT IF WE COULD **HAVE** BOTH ?
FOOTBALL **AND** HOUSING ?

IF WE COULD BUY A **NARROW STRIP OF LAND 30 METERS WIDE** ALONG THE EDGE...



...WE WOULD GET A 3 KM LONG BUILDING SITE.



THE BUILDING WOULD **CURVE AROUND** EXISTING CLUBHOUSES AND FACILITIES...



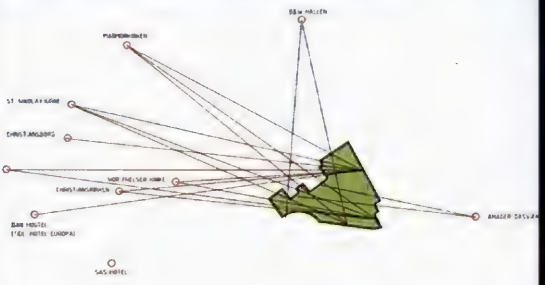
...AND RESPECT THE **SAFETY DISTANCE** TO SURROUNDING INDUSTRIES.



/ VARYING THE HEIGHT, WE COULD
ESPECT THE **NEIGHBOURS**---



---AND ENSURE VIEWS OF THE SURROUNDING SKYLINE OF **HISTORICAL SPIRES**.



AND HOW DO WE ACCESS THE PARK ?

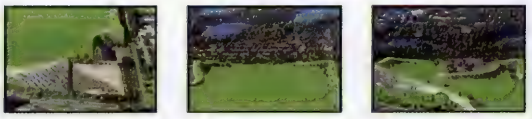
ERE WILL BE LOTS OF **LARGE GATES**, **CHWAYS** AND **GENEROUS OPENINGS**, **SUALLY** AND **PHYSICALLY** CONNECTING OVERFIELD TO THE SURROUNDINGS.

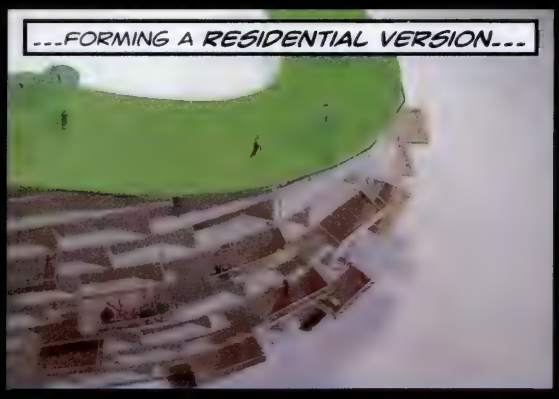




LIKEWISE, WE PROPOSED TO LOWER THE BLOCK IN THREE PLACES SO THAT IT **KISSES THE GROUND**, THUS ALLOWING PEOPLE TO ACCESS THE **LINEAR ROOF PARK**---






...FORMING A RESIDENTIAL VERSION...


...OF THE GREAT WALL OF CHINA !


WE CALCULATED THAT WE COULD CREATE
2000 HOMES, 3 KINDERGARTENS
AND A PUBLIC SCHOOL...


WITHOUT SACRIFICING AS MUCH AS A SINGLE FOOTBALL FIELD !


WHY CHOOSE
WHEN WE CAN
HAVE BOTH !?!
Hvad nu hvis Amager fik en kinesisk mur af boliger?
HVAD NU HVIS ...
WE SUBMITTED THE PROJECT TO A NEWSPAPER.

HEN **RITT** GOT ELECTED, WE SENT HER A **BOOKLET ABOUT THE PROJECT** LONG WITH A BIG BOUQUET OF SOCIAL DEMOCRATIC RED ROSES.

FEW WEEKS LATER, SHE CAME TO OUR OFFICE O LEARN MORE ABOUT THE PROJECT. WITH 2000 PARTMENTS **ALMOST HALF OF HER VISION** OULD BE COMPLETED IN ONE MAJOR MOVE OF LMOST MARXIST MONUMENTALITY.

HE LOVED IT.

I WANT YOU TO TALK WITH THE **FOOTBALLERS** AND THE **P-PATCH GARDENERS**.

SO WE DID.

HE **FOOTBALL PLAYERS** (9 CLUBS OUT OF 10) **LIKED THE ROJECT**. THEY WERE TIRED OF THEIR CURRENT ACCOMMODATION IN ARRACKS LEFT BEHIND BY GERMAN FUGITIVES AFTER THE 2ND WORLD AR. THE NEW DEVELOPMENT WOULD CONTAIN **CLUBHOUSES** AND **RESSING ROOMS** AT THE GROUND FLOOR, AND THE LINEAR BLOCK OULD PROVIDE **SHELTER FROM THE STRONG WINDS**.

THE BEST PART IS THAT WE HAVE AT LEAST **2500 SPECTATORS** AT EVERY GAME !

YAHOO !!

E P-PATCH PEOPLE WERE **LESS HAPPY**. IN A MIX OF ARGUMENTS PANNING FROM **INTOLERANCE**...

NOT IN MY BACKYARD !

...TO **RACISM**...

AFFORDABLE HOUSING = IMMIGRANTS

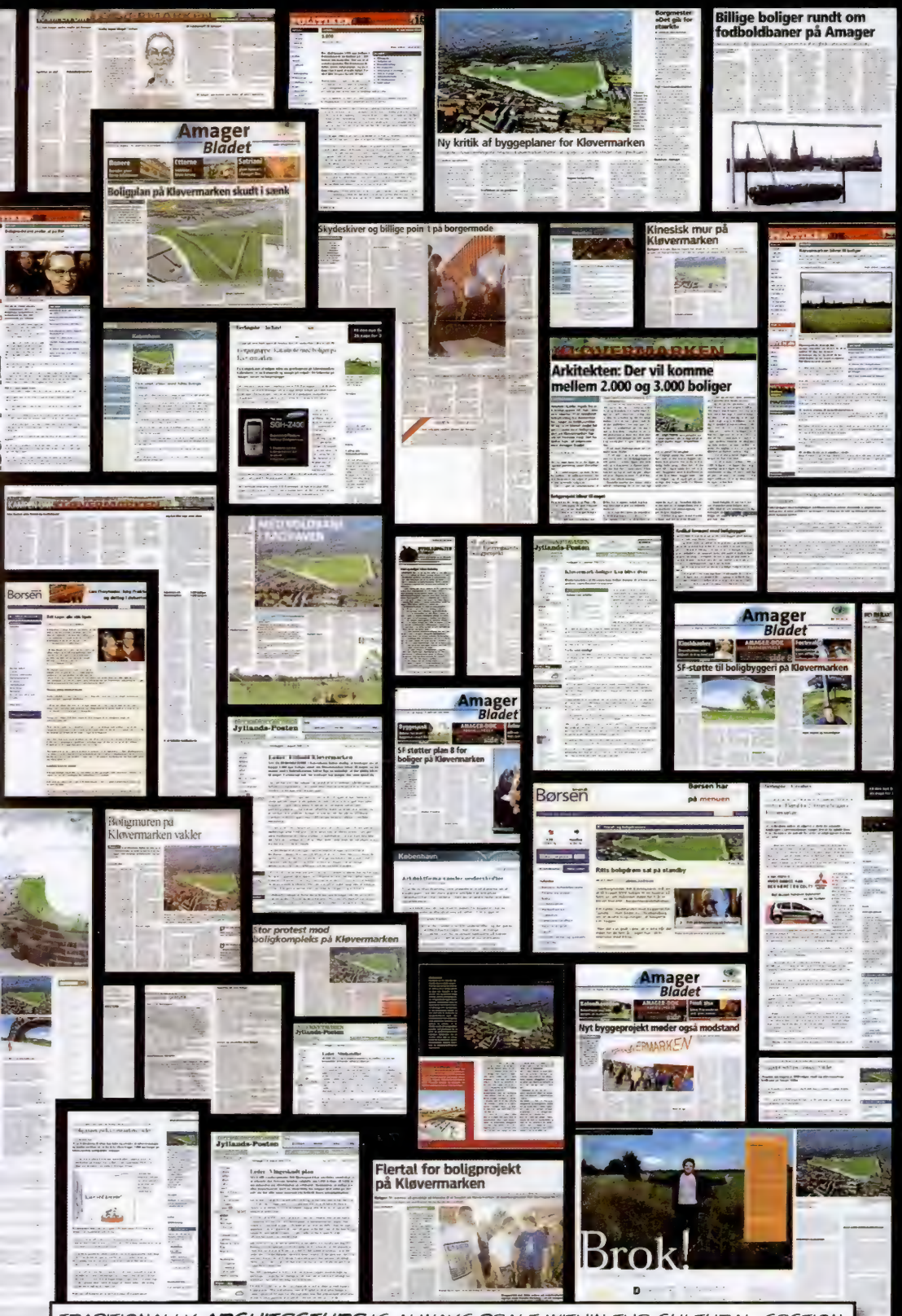
..TO **GENERAL SUSPICION OF THE NEW**...

WHAT THE *%&¤ IS THAT ?

THEY LAUNCHED A CAMPAIGN **AGAINST** THE PROJECT. THEIR MAIN ARGUMENT: A CLAIM THAT HALF THE FOOTBALL FIELDS WERE GOING TO GET **SHUT DOWN**. THEY STARTED COLLECTING SIGNATURES AGAINST THE PROJECT, ALONG WITH THEIR FRIENDS FROM THE **SOCIETY AGAINST MISPLACED HIGH-RISES***.

*SEE SP(D)ANISH STEPS


THE MEDIA RAVED: AN ONSLAUGHT OF ARTICLES IN ALL NATIONAL NEWSPAPERS AND LOCAL MAGAZINES AND TV STATIONS BEGAN.
"A HOUSING PROJECT OF THIS SIZE BELONGS IN ANOTHER PLACE IN THE CITY, FOR AN EXAMPLE, IN ØRESTAD".
"AND HOW TYPICAL IS IT THAT BJARKE INGELS MAKES A FANTASTIC HOUSING PROJECT AROUND CLOVERFIELD AFTER WHICH 10.000 HANDWRINGING PARAGONS OF VIRTUE, WHO HAVE NEVER PLAYED FOOTBALL, IMMEDIATELY GO SIGN AN ONLINE PETITION."
Ritt klar til at slække på valgløfte
Boliger for investorer og politikere
Amager Bladet
Venstre afviser støtte til Kløvermarken
Kløvermarken gik til kamp mod boligbyggeri
Kløvermarkens skæbne tæt på afgjort
KØBENHAVN
Billige boliger rundt om Kløvermarken
Ritt og Bondam: Vi vil ikke slagte Kløvermarken



TRADITIONALLY **ARCHITECTURE** IS ALWAYS DEALT WITHIN THE CULTURAL SECTION OF THE NEWSPAPER: **SOFT ISSUES** LIKE **ART** OR **ENTERTAINMENT**. IN THIS CASE, HOWEVER, MOST OF THE MORE THAN **300 ARTICLES** APPEARED IN THE FIRST SECTION ALONG WITH POLITICS AND ECONOMY. **ARCHITECTURE** WAS NOW MORE THAN JUST A TIRED **CONTRADICTION** ABOUT **UGLY** OR **BEAUTIFUL**: IT WAS THE **SOLUTION** OF AN OTHERWISE **UNRESOLVABLE POLITICAL CONFLICT**.

WE RESPONDED BY LAUNCHING THE WEBSITE **WWW.KLOVERKARREEN.DK** INFORMING ABOUT THE **FACTS**, **POTENTIAL PROBLEMS** AND **POSSIBILITIES** OF THE IDEA, AND GAVE SUPPORTIVE CITIZENS A CHANCE TO SIGN UP FOR THE PROJECT.

FORSIDE | INFORMATION | UNDERSKRIFTER | SEND TIL VEN

KLØVERKARRÉEN

Der er indsamlet i alt 5134 underskrifter:

5134 XCbUlUZDJzcyQt HYcvGGaoICDzmqXrhn bbfJnWHmWJSJzpOEShx
5133 Sebastian Ly Serena, 3500 Værløse
5132 Jacob Ørmen, 2200 Kbh. N
5131 Jens albagaard, 2791 Dragør
5130 Thomas Østerby, 2610 Rødovre
5129 YDBjreUSvkEtmZZ mJkLnTZL, gfVESwhAsn
5128 JfozJWepLZVv NUrxiCgaw, aFHrrlhsYnvgyJJj
5127 Kjeld Larsen, 2620 Albertslund
5126 Andreas Lange, 2200 København N
5125 aBRmvCCfmZRQNCt OdBVEudrYzWwmoLCMU, jCOLbpEBGFrZaqeh
5124 yRTSQJwjvEtCNS sULawYhpYafwvf, pUuHwCzxykEU
5123 Søren Olsen, 2650 Hvidovre
5122 Søren Højberg Nolsoe, 2400 København NV
5121 Magnus Thøgersen, 8600 Silkeborg



APPARENTLY THE FIRST TIME SOMEONE COLLECTED SIGNATURES **FOR** SOMETHING. TRADITIONALLY THE PUBLIC WAS ONLY EVER AGITATED BY **FURY**, NEVER **EXCITEMENT**.

THE CAMPAIGNERS RESPONDED BY LAUNCHING THEIR OWN SITE: **WWW.BIGSTOP.DK** (NAMED AFTER YOU KNOW WHO !?!)

bigstop.dk

Hvem er vi? Information Stem imod! Underskrifter Forum

Nej til boligbyggeriet..

else af Kløvermarken..

vregaard har planer om at bygge i en af byens folkekære parker – fordi hun blemer med nogle grundpriser

ernen i balladen om Kløvermarken.
Modstanden mod boligbyggen på Klavermarken er begrundet fundamentale og i byarkitektoniske argumenter.
På denne side kan du finde en række reelle begrundelse og fakta om projektet, og give din stemme til stette imod boligbyggeriet på Kløvermarken! Du har mulighed for at bidrage med din mening i vores offentlige debat på siden og være med til at bevare Klavermarken

Folgegruppen

Sidste nyt:

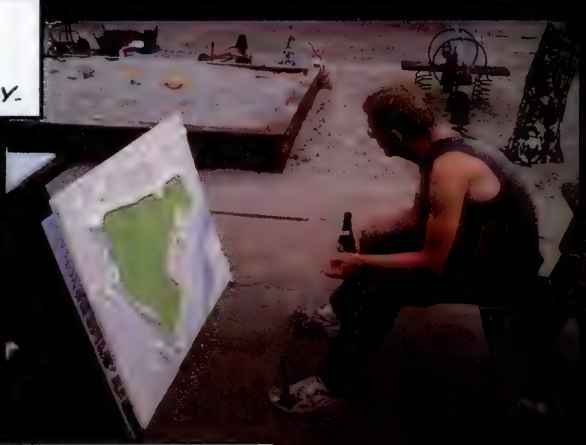
hvor du her vil kunne læse de sidste nye tiltag, i forbindelse med hjemmesiden, eller Kløvermarken.



IN SEPTEMBER 2006, A PUBLIC OPINION SURVEY DECLARED THAT **64%** OF THE COPENHAGENERS THOUGHT **IT WAS A GOOD IDEA TO BUILD AFFORDABLE HOMES AROUND THE FOOTBALL FIELDS**.

A FEW WEEKS LATER, A BROAD POLITICAL SPECTRUM CONSISTING OF THE SOCIAL DEMOCRATS, THE RADICAL LEFT, THE SOCIALIST PEOPLE'S PARTY AND THE LEFT DECIDED TO **GO AHEAD WITH THE IDEA**.

A YEAR LATER, THE **LOCAL PLANNING PROCESS HAD BEEN INITIATED** AND **A PUBLIC PARTICIPATION PROCESS WAS UNDER WAY**.



TWO YEARS LATER, THE TECHNICAL MAYOR KLAUS BONDAM OF THE RADICAL LEFT, RETURNED FROM SUMMER HOLIDAYS **WITH SECOND THOUGHTS ABOUT THE PROJECT**.

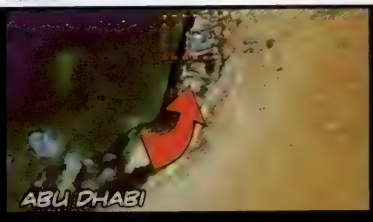
WITHOUT HIS VOTE, **THE PROJECT FELL**, AND IN A POLITICAL COMPROMISE, IT WAS DECIDED TO ANNOUNCE AN **ARCHITECTURAL COMPETITION**.


OR THE JURY, PROFESSOR OF RBANISM JENS KVORNING WAS CHOSEN, NE OF THE MOST OUTSPOKEN PPONENTS OF OUR CLOVERFIELD ROJECT. TO NO SURPRISE, THE INNING SCHEME WAS THE EXACT PPOSITE OF OUR ORIGINAL VISION.
HERE OUR INITIAL IDEA WAS LIKE A HALO OF OUSING HIGHLIGHTING THE FOOTBALL FIELDS...


L THE WINNING PROPOSAL WAS RAGMENTS OF DEVELOPMENT EATING TO THE FOOTBALLFIELDS.
AROUND THE SAME TIME, I WENT TO SEE A MOVIE CALLED CLOVERFIELD, ABOUT A GIANT AQUATIC REPTILE ON A RAMPAGE THROUGH CENTRAL PARK, MANHATTAN.
SOMEHOW, IT FELT STRANGELY FAMILIAR...

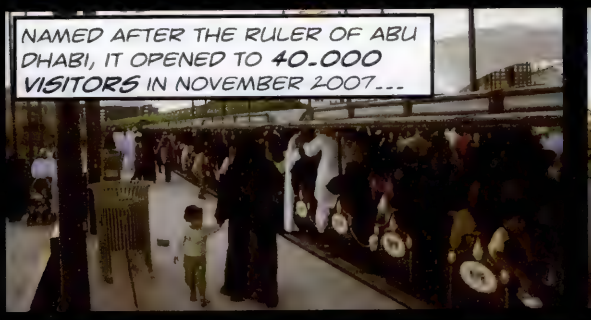
SHORTLY AFTER, WE WERE INVITED BY THE TOURIST INVESTMENT DEVELOPMENT COMPANY OF **ABU DHABI** TO PERFORM **ARCHITECTURAL FIRST AID** ON THE RECENTLY OPENED **KHALIFA PARK**.







NAMED AFTER THE RULER OF ABU DHABI, IT OPENED TO **40.000 VISITORS** IN NOVEMBER 2007---



--- 6 MONTHS LATER, IT RECEIVED FEWER THAN **400 VISITORS** PER DAY.



WITH ITS MORE THAN **400.000 M²**, WITH **HARDLY ANYTHING TO DO**---





---IT APPEARED AS---



---ONE OF THE EMPTIEST PLACES ON THE PLANET !

AFFLED BY THE SCALE
F THE PARK, WE STARTED
O COMPARE IT TO
LACES WE KNEW.

LIKE CENTRAL PARK,
W YORK---

---THE FORBIDDEN CITY,
BEIJING---

---OR GIARDINI BIENNALE,
VENICE.

WAS ALMOST 3 TIMES LARGER THAN
YOLI, THE THEME PARK AT THE HEART OF
OPENHAGEN---

---BUT WITH LESS THAN 2%
OF THE DAILY VISITORS.

IT WAS EXACTLY THE SAME
SIZE AS THE CLOVERFIELD---

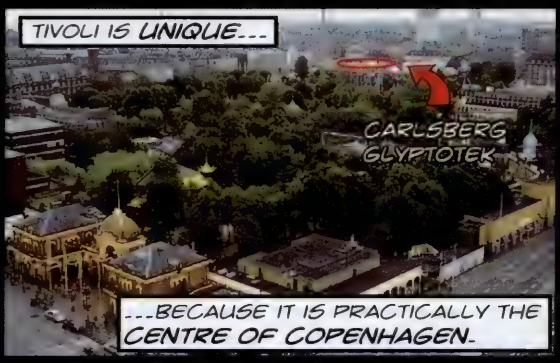
AND ITS PERIMETER WAS EQUAL TO SOME OF THE
GGEST ROLLER COASTERS IN THE WORLD.

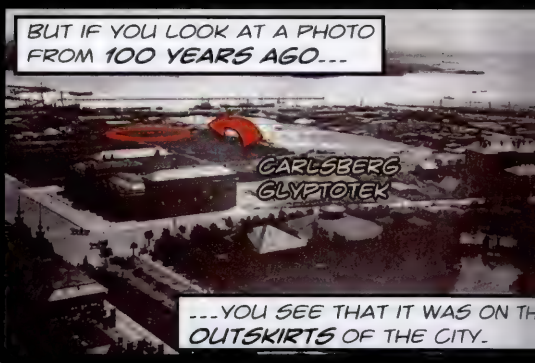
EL DRAGON, NAGASHIMA, JP

THE BEAST, OHIO, USA

SON OF A BEAST, OHIO, USA

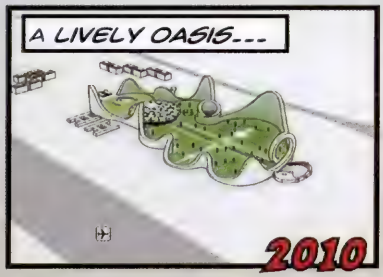
WHITE CYCLONE, NAGASHIMA, JP

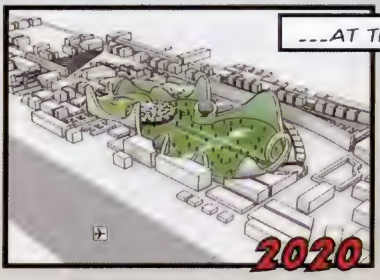


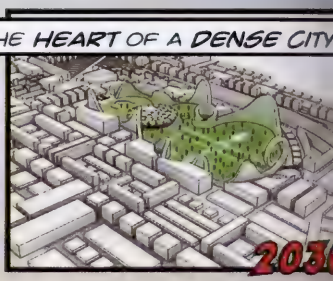


WITH ABU DHABI'S CURRENT DEVELOPMENT, **100 YEARS OF GROWTH** WOULD HAPPEN IN **20 YEARS**.

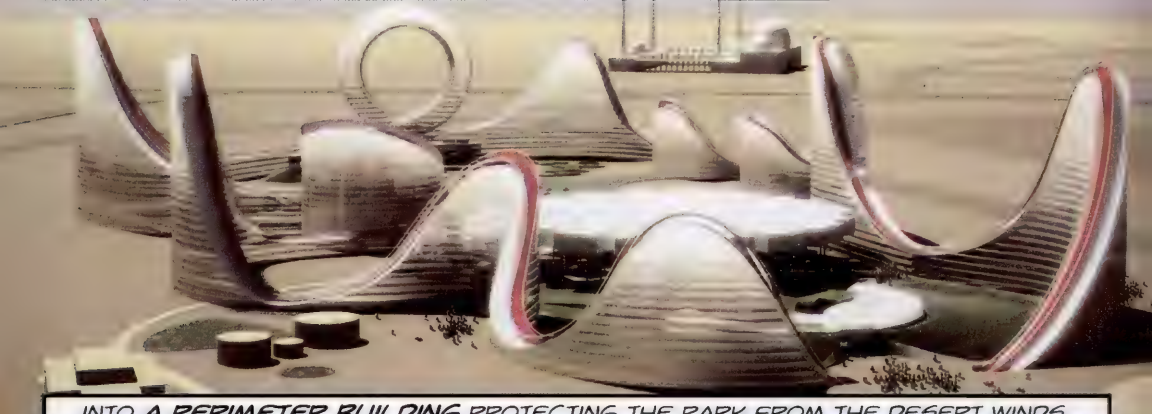
WHAT IF **KHALIFA PARK** COULD BECOME TO **ABU DHABI** WHAT **TIVOLI** IS TO **COPENHAGEN**







TO CREATE **INSTANT DENSITY**, WE PROPOSED TO CONSOLIDATE THE NEXT THREE YEARS OF COMMERCIAL DEVELOPMENT...

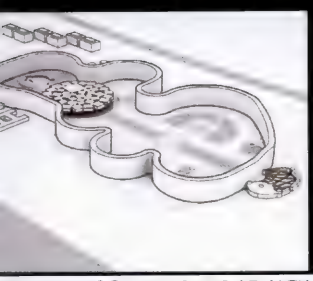


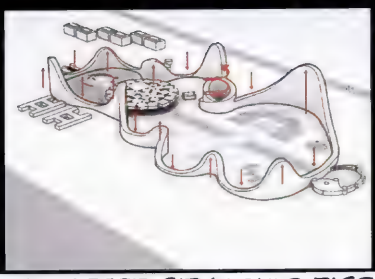
...INTO **A PERIMETER BUILDING** PROTECTING THE PARK FROM THE DESERT WINDS...





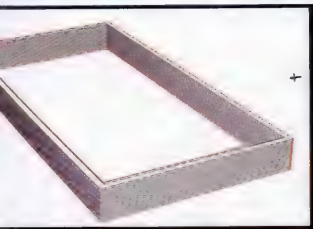
...AND ALLOWING LOCAL INHABITANTS TO **POPULATE** THE EMPTY PARK.

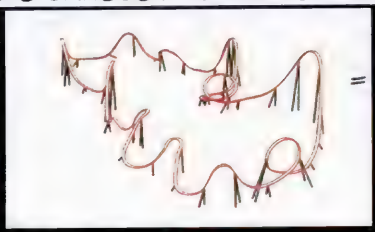


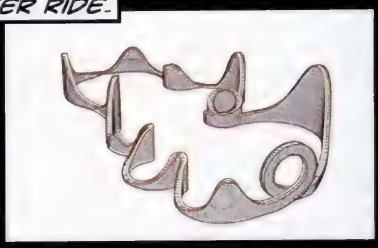




E ROOFSCAPE OF THE NEW **PERIMETER CITY** WOULD **RISE** AND **FALL**
O ACCOMMODATE THE **WORLD'S LARGEST ROLLER COASTER RIDE**.

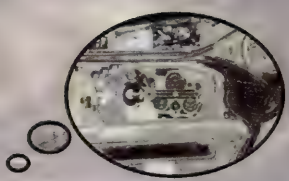






HERE THE **CLOVERFIELD BLOCK** WAS CONCEIVED AS A
AY TO **WEDGE MORE PROGRAM** INTO **A FULL CITY**...





...THE **ROLLER COASTER BLOCK** CREATES A **WAFER-THIN WALL OF URBAN DENSITY** IN ANTICIPATION OF **THE CITY TO COME**.





E CLOVERFIELD BLOCK RESURRECTED AS A **HEDONISTIC**
IRAGE IN THE **EMIRATE SAND DUNES**.

MARBLED BLOCK



HOLY ROAD

HOLY



WHEN ASKED TO DESIGN A **MIXED-USED BUILDING** IN THE ATHENS RED LIGHT DISTRICT, AT THE FOOT OF **ACROPOLIS**, WE FELT LIKE RETURNING TO THE **ROOTS** OF ARCHITECTURE.

SINCE THE **GREEK TEMPLES** WERE THE **CRADLE OF CLASSIC ARCHITECTURE**...



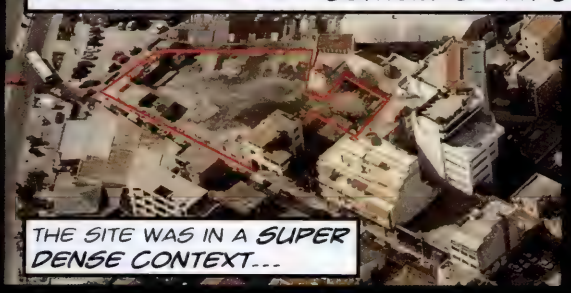
...AND **WHITE WALLS**...

...AND THE **TRADITIONAL GREEK VILLAGES** INSPIRED THE **FLAT ROOFS**...



...OF THE **INTERNATIONAL STYLE**...

...WE THOUGHT IT WOULD BE A **CHALLENGE** TO **REVISIT GREEK VERNACULAR**, TO SEE IF IT ONCE AGAIN COULD INSPIRE A **CONTEMPORARY STYLE**.

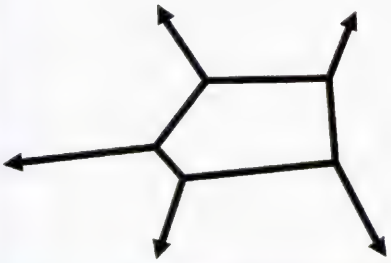


THE SITE WAS IN A **SUPER DENSE CONTEXT**...

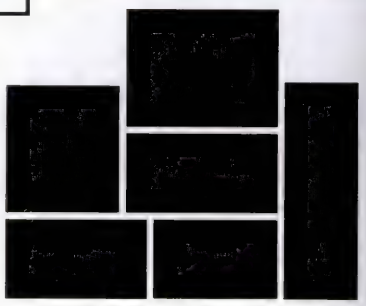


... BUT FROM THE ROOF YOU WOULD HAVE **VIEW OF THE ACROPOLIS**.

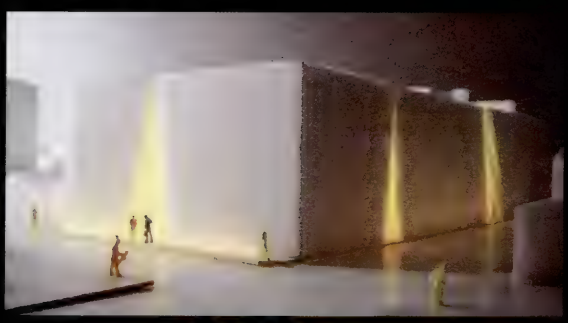
THE BOTTOM HALF OF THE PROGRAM WOULD BE **SHOPS** AND **GALLERIES**, THE TOP HALF **RESIDENTIAL**.



URBAN CIRCULATION



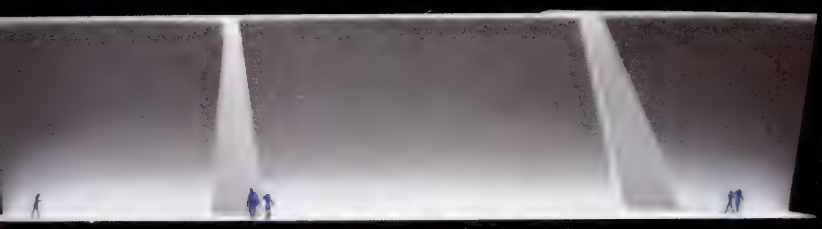
COMPACT HOUSING

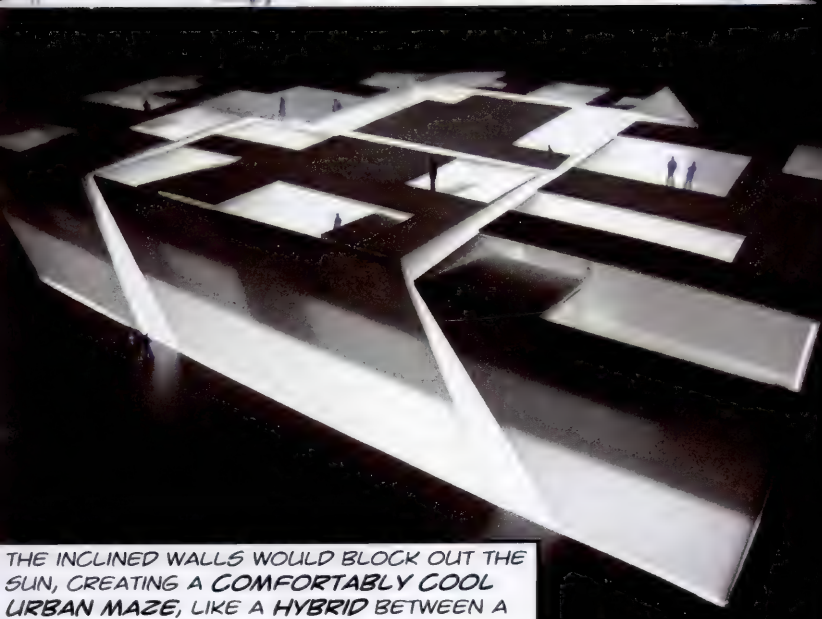




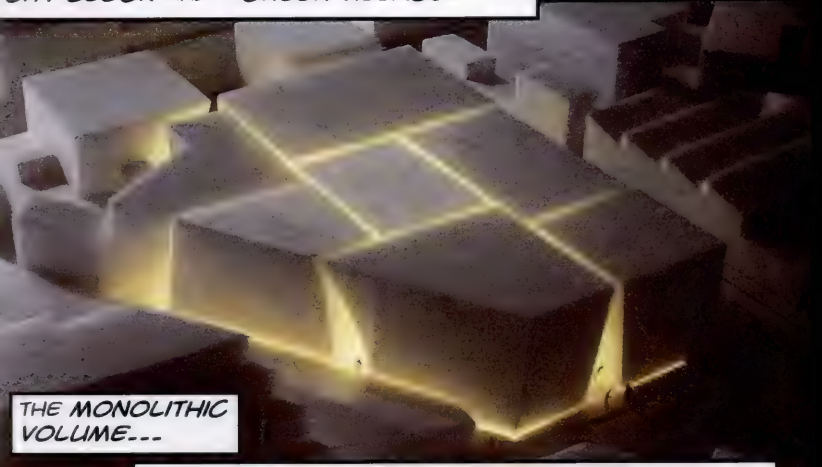
N OUR FIRST SITE VISIT IN AUGUST, WE WERE OVERWHELMED BY THE **BLAZING HEAT**.

O **MAXIMIZE** THE **RESIDENTIAL** PROGRAM AS WELL, WE **REDUCED** THE WIDTH F THE STREETS FROM **4 METERS** AT THE **BOTTOM** TO **1 METER** AT THE **TOP**.





THE INCLINED WALLS WOULD BLOCK OUT THE SUN, CREATING A **COMFORTABLY COOL URBAN MAZE**, LIKE A **HYBRID** BETWEEN A **CITY BLOCK** AND A **GREEK VILLAGE**.



THE **MONOLITHIC VOLUME**---

---RESEMBLES A **BIG BLOCK OF MARBLE** RIDDLED BY CRACKS AND FISSURES FOR **PUBLIC LIFE**.



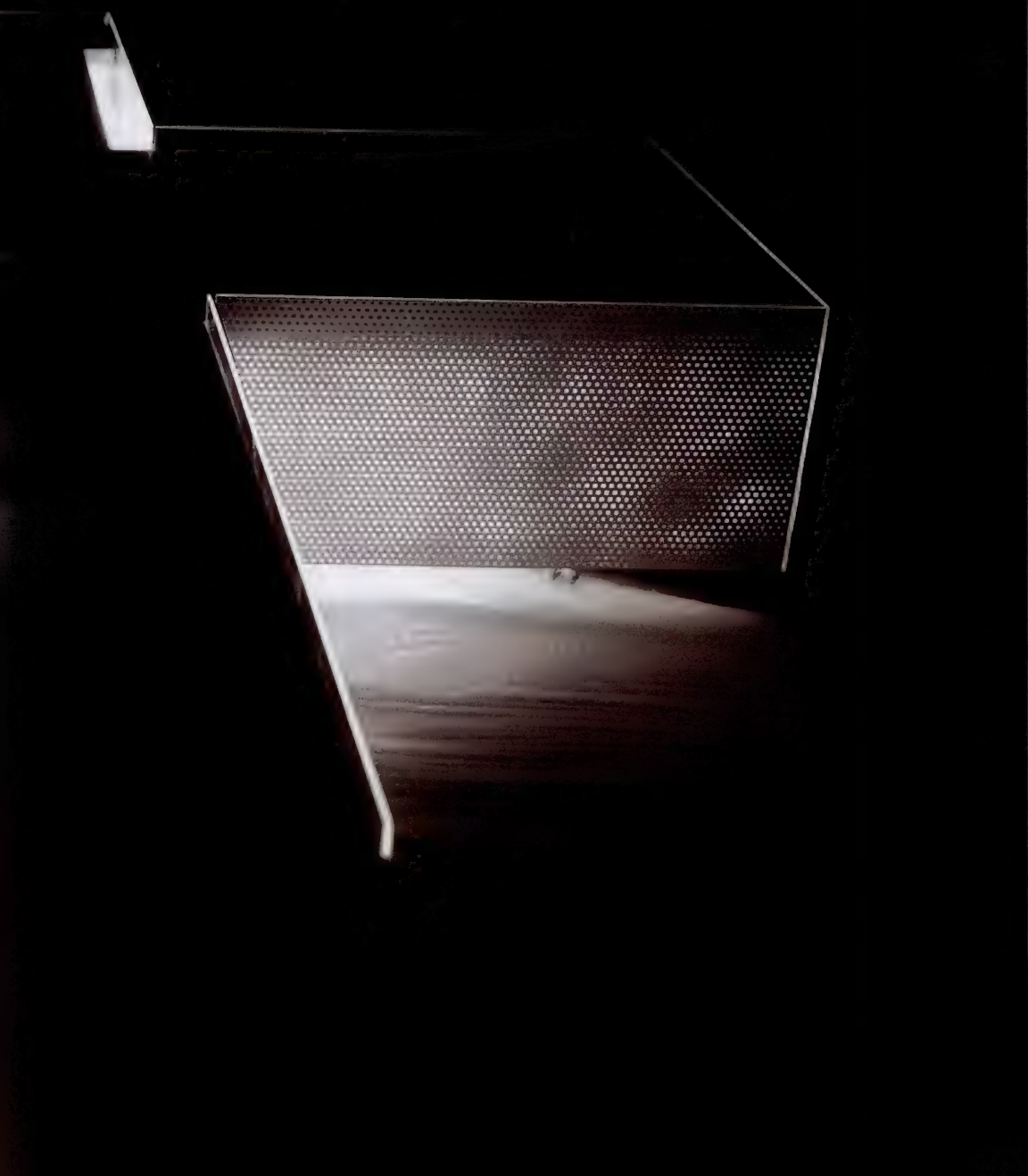
NTENDED AS A REINTERPRETATION OF GREEK VERNACULAR ARCHITECTURE, WE CONSIDERED AN **URBAN PATTERN** RATHER THAN A "ONE-OFF DESIGN". AN **URBAN CONDITION RATHER HAN AN ARCHITECTURAL OBJECT**, AND ONE THAT COULD **THEORETICALLY OCCUR IN NY PLACE** IN DOWNTOWN ATHENS.

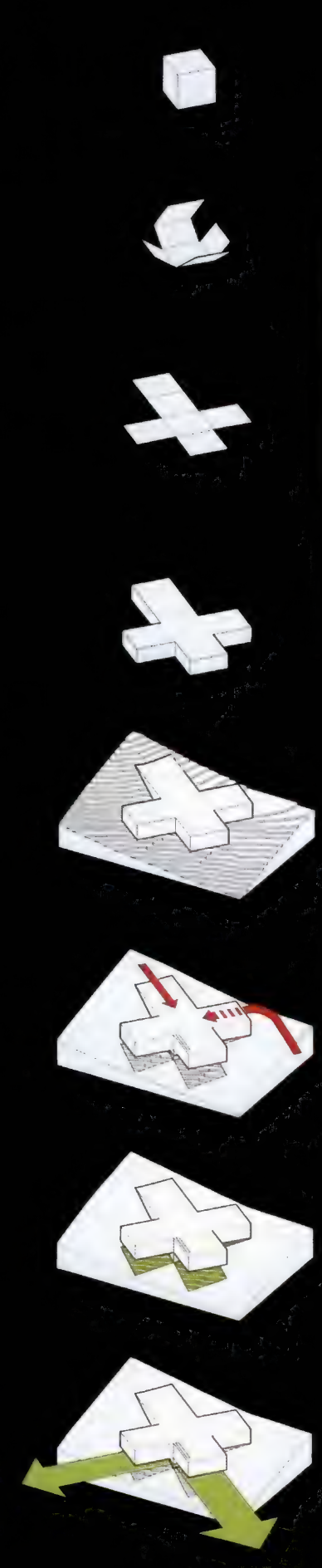


WHEN THE CLIENT CALLED AND SAID THAT OUR **ORIGINAL SITE WAS GONE**, BUT THAT HE STILL WANTED THE SCHEME ON ANOTHER SITE – **THEORY BECAME PRACTICE**.


ART CROSS
TAG

INSTANT ICON





A MONTH BEFORE CHRISTMAS 2008, OUR GOOD FRIEND AND COLLEAGUE **MICHEL ROJKIND** INVITED US TO COLLABORATE ON A COMPETITION FOR AN **ART STORAGE** AND **GALLERY** FOR THE **TAMAYO MUSEUM**. THE SITE WAS AT THE TOP OF A **STEEP HILLSIDE** IN ATIZAPAN OVERLOOKING THE **MADIN DAM** AND **MEXICO CITY**.

TIME WAS SHORT – **TWO WEEKS** UNTIL DEADLIN

THE BRIEF WAS HYPER-SPECIFIC: **80% STORAGE** AND **20% GALLERY**. IT EVEN INCLUDED DRAWINGS OF A PHANTOM DESIGN: A **CRUCIFORM OF 2 AXES**: A STORAGE AND GALLERY INTERSECTING THE LOADING DOCK AND RESTORATION WORKSHOP

CONTEMPORARY ARTISTS PREFER TO EXHIBIT THEIR WORK IN **FORMER FACTORIES** BECAUSE PURELY UTILITARIAN STRUCTURES PROVIDES THE ARTIST WITH **COMPLETE FREEDO OF EXPRESSION. FURTHERMORE,** THE **BILBAO EFFECT** H CREATED A GLOBAL DEMAND FOR **ICONIC MUSEUMS**.

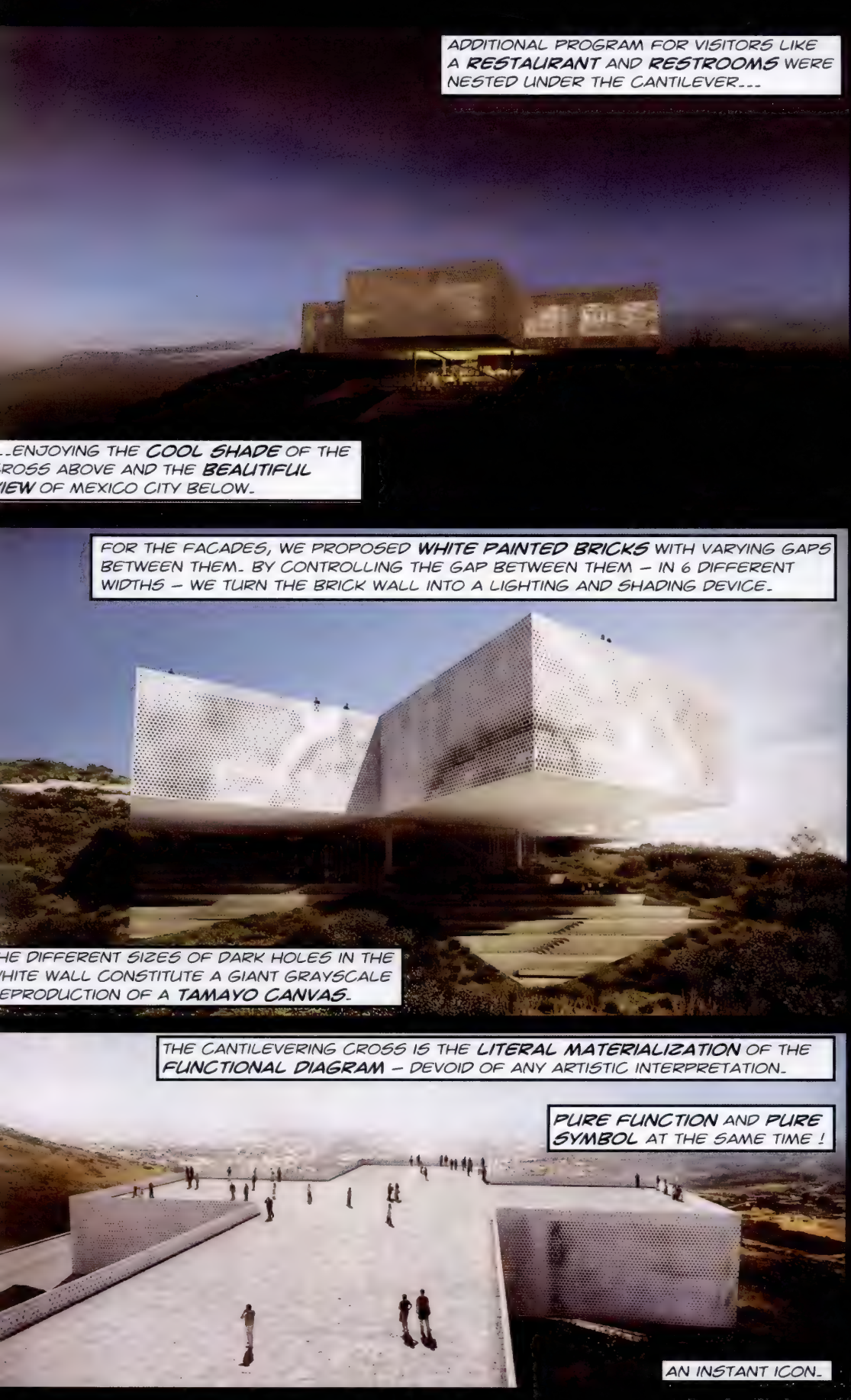
HOW COULD WE RESOLVE THE ARTISTS' DEMAND FO **FUNCTIONAL FLEXIBILITY**, WITH THE DIRECTOR'S DEMAND FOR **SPECTACULAR ARCHITECTURE** ?

THE **SHORT DEADLINE** DIDN'T ALLOW ANY TIME TO TEST ALTERNATIVES. WE SIMPLY STARTED FROM ONE END. RATHER THAN TRYING TO FORCE A COOL SHAPE ONTO THE BRIEF, WE ADOPTED THE PHANTOM LAYOUT: **A CROSS**.

SINCE THE LOGISTICS OF A STORAGE AND HANDLING FACILI DEMANDS FLAT FLOORS FOR FORKLIFTS, WE NEEDED TO PU A **BIG FLAT BUILDING** ON A VERY **STEEP SITE**: A CROSS CANTILEVERING OVER THE SLOPE.

VISITORS WOULD ARRIVE FROM THE **STREET ABOVE** THE ROOF AND **DESCEND DOWN** INTO THE GALLERIES.

THE **LOADING DOCK** WAS DIRECTL CONNECTED TO THE STREET FURTHER DOWN THE SLOPE.


ADDITIONAL PROGRAM FOR VISITORS LIKE A **RESTAURANT** AND **RESTROOMS** WERE NESTED UNDER THE CANTILEVER...
..ENJOYING THE **COOL SHADE** OF THE ROSS ABOVE AND THE **BEAUTIFUL** IEW OF MEXICO CITY BELOW.
FOR THE FACADES, WE PROPOSED **WHITE PAINTED BRICKS** WITH VARYING GAPS BETWEEN THEM. BY CONTROLLING THE GAP BETWEEN THEM – IN 6 DIFFERENT WIDTHS – WE TURN THE BRICK WALL INTO A LIGHTING AND SHADING DEVICE.
HE DIFFERENT SIZES OF DARK HOLES IN THE HITE WALL CONSTITUTE A GIANT GRAYSCALE EPRODUCTION OF A **TAMAYO CANVAS**.
THE CANTILEVERING CROSS IS THE **LITERAL MATERIALIZATION** OF THE **FUNCTIONAL DIAGRAM** – DEVOID OF ANY ARTISTIC INTERPRETATION.
PURE FUNCTION AND **PURE SYMBOL** AT THE SAME TIME !
AN INSTANT ICON.

ENGINEERING WITHOUT ENGINES





RØDOVRE IS THE **STRONGHOLD OF DANISH MODERNISM**. THE **SHAH OF IRAN** EVEN FLEW THERE IN 1959 TO ADMIRE THE MODERNIST MIRACLE. HERE, AMONG THE WORKS OF ARNE JACOBSEN AND MODERNIST DEVELOPMENTS, WE WERE INVITED TO **DESIGN A NEW HIGH-RISE**.

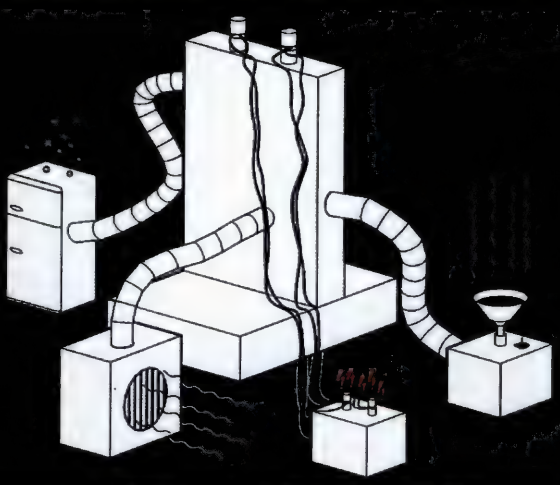
VERY NICE!

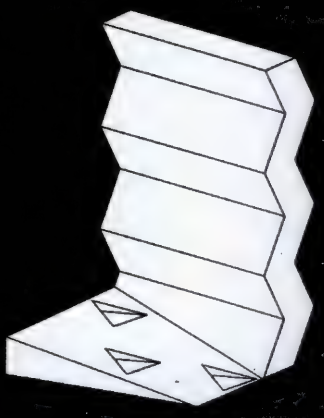
FUNCTIONALISM AND MODERNISM WERE DRIVEN BY **RATIONAL ANALYSIS** AND THE ART OF ENGINEERING. LIKE THE ZONED CITY, FUNCTIONALIST ARCHITECTURE FOCUSES ON **ANALYZING** WHAT QUALITIES A BUILDING SHOULD PROVIDE, AND SUBSEQUENTLY **SOLVING EACH OF THESE REQUIREMENTS** INDIVIDUALLY.



BASED ON THE FASCINATION OF THE MACHINE – LE CORBUSIER EVEN CALLED THE HOUSE A MACHINE FOR LIVING – THE PHILOSOPHY WAS **TO DESIGN A MACHINE FOR EACH PROBLEM TO SOLVE**.

WHERE YOU WOULD PREVIOUSLY TURN TO DAYLIGHT AS THE PRIMARY LIGHT SOURCE, **ELECTRIC LIGHT** WAS NOW USED. WHERE YOU WOULD PREVIOUSLY TURN TO OPEN WINDOWS FOR FRESH AIR, **MECHANICAL VENTILATION** WAS NOW AVAILABLE. TO SUSTAIN A PLEASANT ROOM TEMPERATURE, YOU NOW USED **AIR CONDITIONING** OR CENTRAL HEATING.





GRADUALLY A LARGER AND LARGER PORTION OF **THE CONSTRUCTION BUDGET WAS SPENT ON INSTALLATIONS**, AND A LARGER AND LARGER BUDGET TO RUN THESE MACHINES.

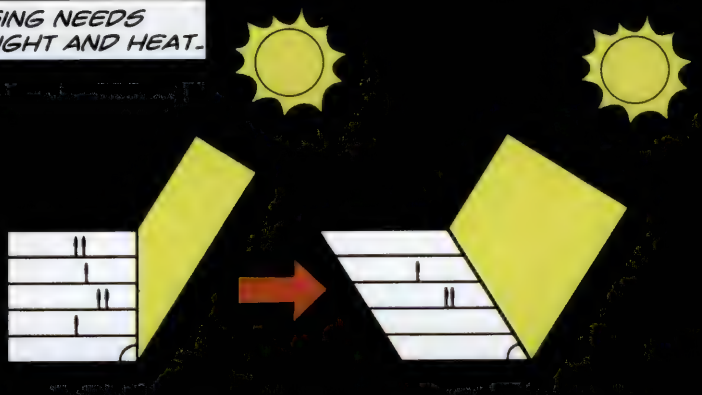
BORING BOXES WITH BIG ENERGY BILLS.

AN ECONOMICALLY AND ECOLOGICALLY **UNSUSTAINABLE SOLUTION**.

WHAT IF RØDOVRE COULD BE OUR **URBAN LABORATORY** FOR **A NEW WAVE OF FUNCTIONALISM**, NOT BASED ON ACCUMULATING MACHINES BUT RATHER SHAPING BUILDINGS AND CHOOSING MATERIALS SO **THE INHERENT PROPERTIES OF THE ARCHITECTURE WOULD PROVIDE THE NECESSARY QUALITIES ?**


AN ARCHITECTURE WHERE THE QUALITY DERIVES FROM THE BUILDING'S OVERALL OUTLINE AND SHAPE RATHER THAN ITS MACHINES.
ENGINEERING WITHOUT ENGINES !
THE PROGRAM OF THE TOWER IS DIVIDED INTO TWO DIFFERENT ACTIVITIES – LIVING AND WORKING. ACTIVITIES THAT OFTEN TAKE PLACE IN FAIRLY IDENTICAL SETTINGS, EVEN THOUGH THEY HAVE RADICALLY DIFFERENT NEEDS.
HOUSING SPENDS ENERGY ON HEATING, OFFICES ON COOLING. OFFICES NEED DAYLIGHT, BUT NOT SUNLIGHT. HOUSING LOVES SUN ON THE TERRACE AND THE PASSIVE SOLAR HEAT GAIN IN THE WINTERTIME.
INSTEAD OF CRAMMING ALL THE PROGRAMS INTO THE SAME TEMPLATE, WE SUGGEST TO TAILOR THE FRAMEWORK TO THE RESPECTIVE ACTIVITIES.

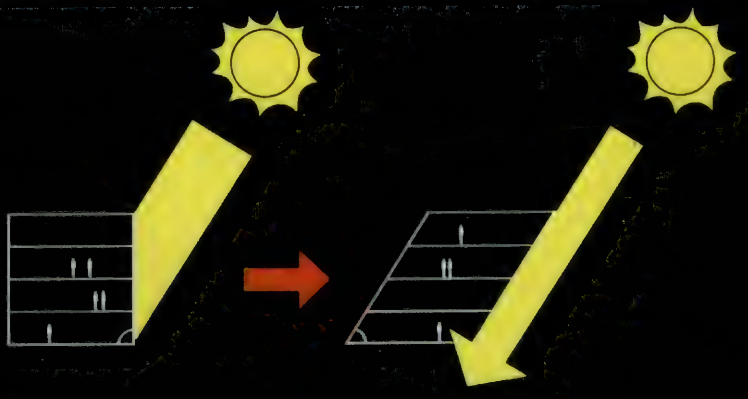
HOUSING NEEDS SUNLIGHT AND HEAT.



BY **TILTING THE HOUSING** TOWARDS THE NORTH, THEY ARE OPTIMIZED FOR PASSIVE SOLAR HEAT GAIN. AT THE SAME TIME SUNLIGHT IS ENSURED FOR THE TERRACES OF ALL APARTMENTS FROM MORNING TO EVENING.

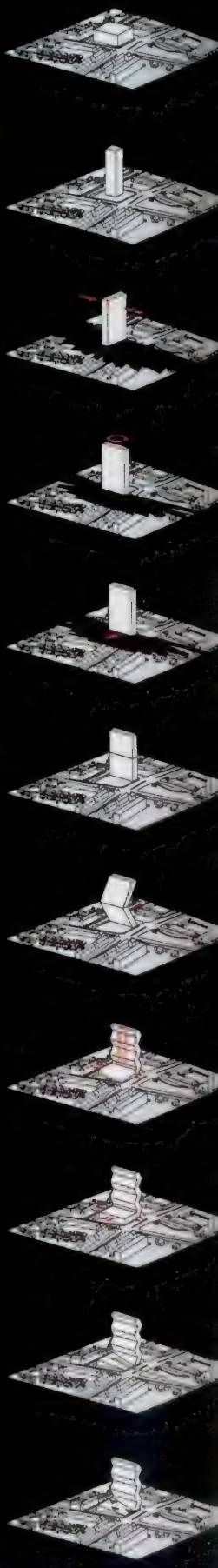
CONVERSELY, OFFICES NEED DAYLIGHT, WHILE THEY HATE DIRECT SUN IN THEIR FACES OR ON THEIR COMPUTER SCREENS.

SO WE HAVE **ATTEMPTED TO CREATE A BUILDING VOLUME THAT MAXIMIZES DAYLIGHT BUT MINIMIZES OVERHEATING AND GLARE.** THE OPTIMAL ORIENTATION OF AN OFFICE BUILDING IS NORTH–SOUTH SINCE THE BUILDING RECEIVES LOTS OF DIFFUSE LIGHT FROM THE NORTH AND A MINIMAL AMOUNT OF DIRECT SUNLIGHT FROM THE SOUTH, WHERE THE SUN SITS HIGH IN THE SKY COMPARED TO EAST OR WEST.

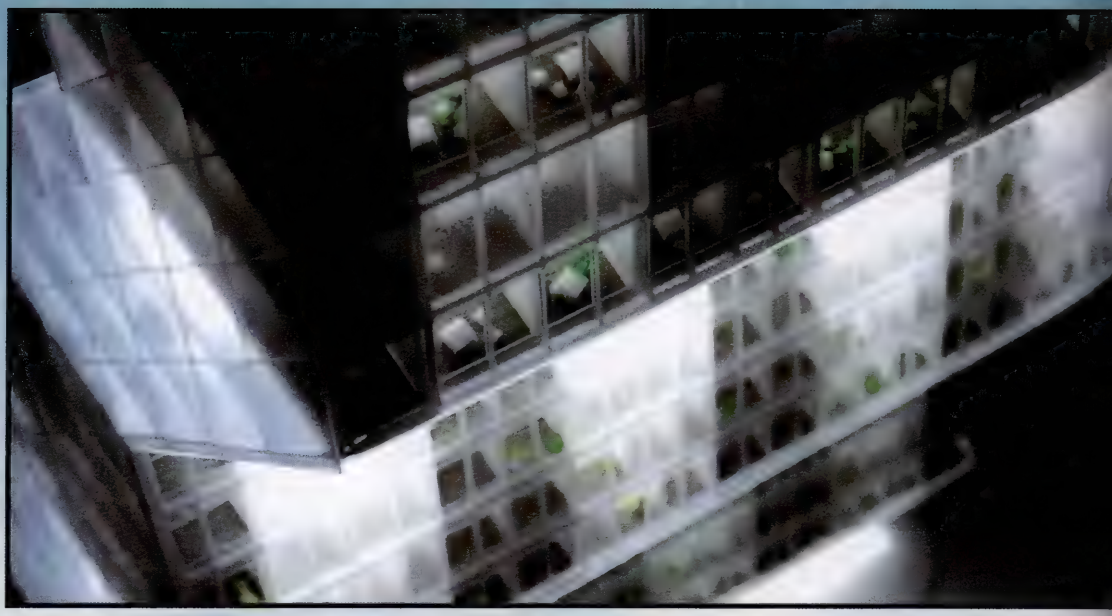


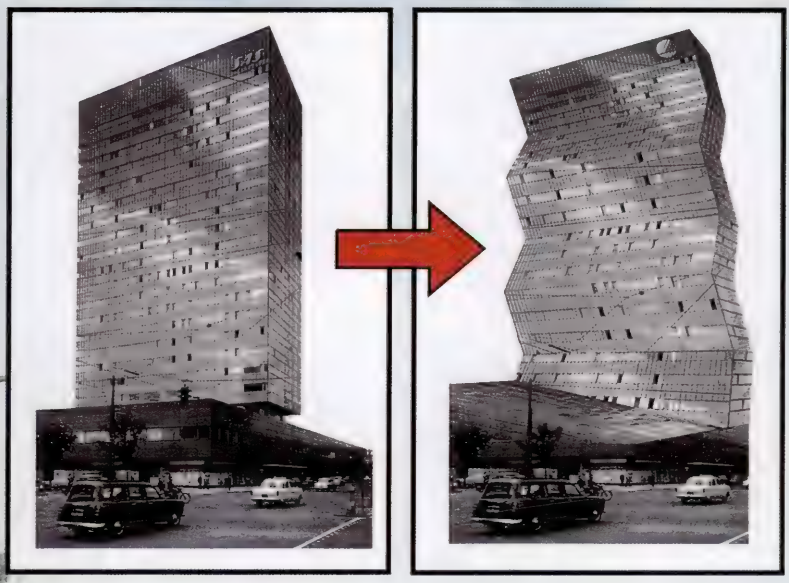
BUT THE NORTH–SOUTH ORIENTATION WILL STILL ENTAIL A RISK OF CONSIDERABLE OVERHEATING IN THE WARMER MONTHS – WHEN THE SUN SITS THE HIGHEST IN THE SKY. SO WE SUGGEST **TO LEAN THE BUILDING VOLUME TOWARDS THE SOUTH,** SO THE EXPOSURE TO THE DIFFUSE LIGHT IS MAXIMIZED WHILE THE DIRECT SUNLIGHT FROM THE SOUTH IS MINIMIZED.

THE NORTH SIDE IS NEVER HIT BY THE SUN WHILE ON THE SOUTH SIDE **THE DIRECT SUN EXPOSURE IS REDUCED BY UP TO 50% IN THE SUMMER.** AT THE SAME TIME, THE **DIFFUSE LIGHT EXPOSURE** FROM THE NORTH IS **INCREASED BY ABOUT 40%** COMPARED TO A STRAIGHT BUILDING.




THE TWO COMPLEMENTARY BUILDING PARTS, TAILORED TO EITHER OFFICE OR HOUSING, ALTERNATE FROM ONE TO THE OTHER IN A ZIG ZAG MOVEMENT FROM SKY TO GROUND.
FURTHERMORE, THE RECIPROCAL SLOPING HELPS STABILIZE THE STRUCTURE IN SUCH A WAY THAT THE SCULPTURAL SHAPE CAN BE ACHIEVED BY MEANS OF A CONVENTIONAL STRUCTURE.



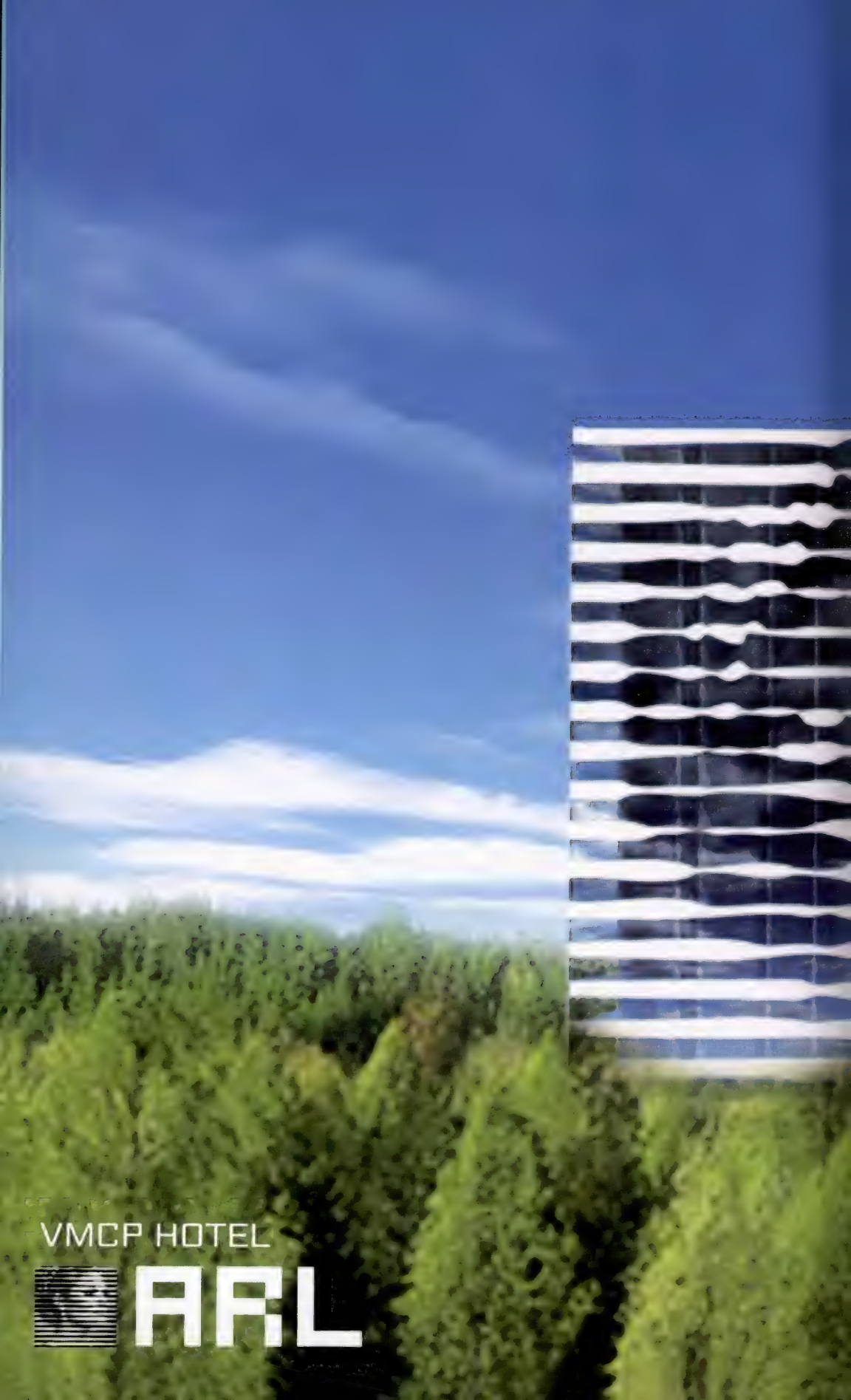


THE ZIG ZAG SHAPE IS A **DIRECT CONSEQUENCE OF THE FUNCTIONALITY AND ENERGY DEMANDS**, CREATING A CHARACTERISTIC ICON FOR RØDOVRE'S SKYLINE.

LIKE A POST-EARTHQUAKE **ARNE JACOBSEN !**




SEEN FROM THE EAST OR WEST, THE TOWER STANDS AS A SLENDER SILHOUETTE OF A LIGHTNING AGAINST THE SKY. SEEN FROM THE NORTH OR SOUTH THE OPPOSITE SLOPING FACADES WILL REFLECT THE SKY AND THE GROUND RESPECTIVELY – IN A TRIPLE SANDWICH OF TREE CROWNS AND CLOUDS.
PS
OUR DEVELOPER IN THE PROJECT WENT BANKRUPT DURING THE GREAT FINANCIAL CRUNCH, AND WE WERE DISQUALIFIED FROM THE COMPETITION.
PPS
THE COMPETITION WAS WON BY BRAINSTONES WITH MVRDV AND ADEPT WITH THEIR PROPOSAL FOR A VERTICAL (LEGO) VILLAGE.
PPPS
TUESDAY, NOVEMBER 4TH 2008, BRAINSTONES WENT BANKRUPT.
Rødovre
PPPPS
TUESDAY DECEMBER 16TH AT 6.20 AM, RØDOVRE EXPERIENCED THE FIRST EARTHQUAKE IN 20 YEARS.


VMCP HOTEL
ARL

ROYAL TREATMENT

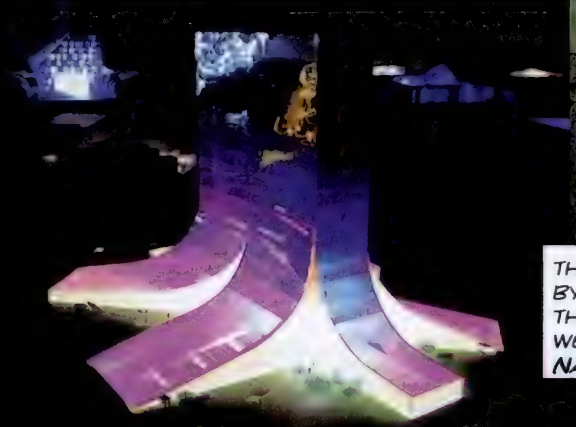


THE LAST GROUP OF PROJECTS SOMEHOW SUM UP THE CONCEPT OF **EVOLUTIONARY ARCHITECTURE**, AND DESCRIBES HOW A SERIES OF SEEMINGLY UNRELATED EVENTS, PLACES AND PROGRAMS CAN COME TO BE INTERTWINED IN **UNANTICIPATED WAYS**. JUST LIKE DARWIN'S IDEA OF EVOLUTION THROUGH NATURAL SELECTION IS AFFECTED BY MIGRATION, ADAPTATION AND CROSSBREEDING, **ARCHITECTURAL EVOLUTION HAPPENS ACROSS BORDERS, CULTURES AND CLIMATES**.

FIRST

IN THIS CASE, CONCEPTS THAT WE HAVE PREVIOUSLY PURSUED – SUCH AS **LITERAL BRANDING** IN A **POST-URBAN CONTEXT**, **ECOLOMICAL SUSTAINABILITY** AND THE IDEA OF **THE CONTEMPORARY VERNACULAR** – BECAME INTERTWINED IN A CASCADE OF FIRST REJECTED THEN REINVENTED CONCEPTS WITH MULTIPLE LOOPHOLES BACK AND FORTH THROUGH THE DIFFERENT DESIGN PROCESSES.

IT STARTED WHEN OUR CLIENT **ASMUND HAARE** OF FIRST HOTELS COMMISSIONED US TO DESIGN AN **AIRPORT HOTEL** AT OSLO AIRPORT. THE BRIEF WAS RESTRICTIVE – A 70M TALL SLAB OF 600 ROOMS, WITH A HOST OF PUBLIC PROGRAMS INCLUDING A SWIMMING POOL, LOBBY, CONFERENCE ROOMS, AUDITORIA, BANQUET HALL, GYM AND RESTAURANT AT THE BASE.

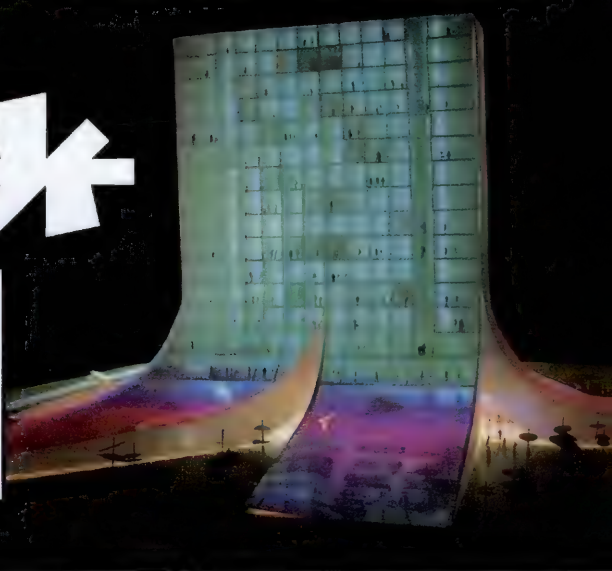


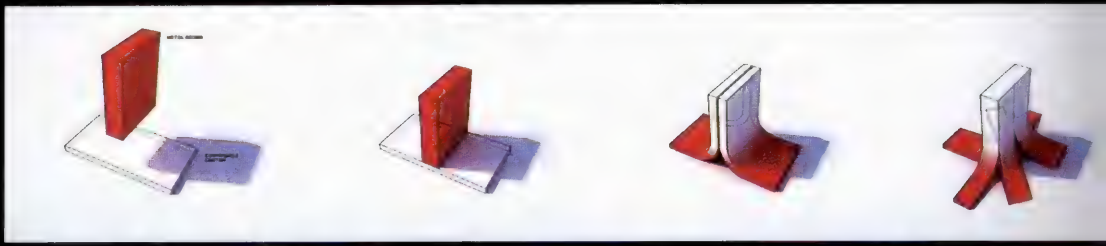


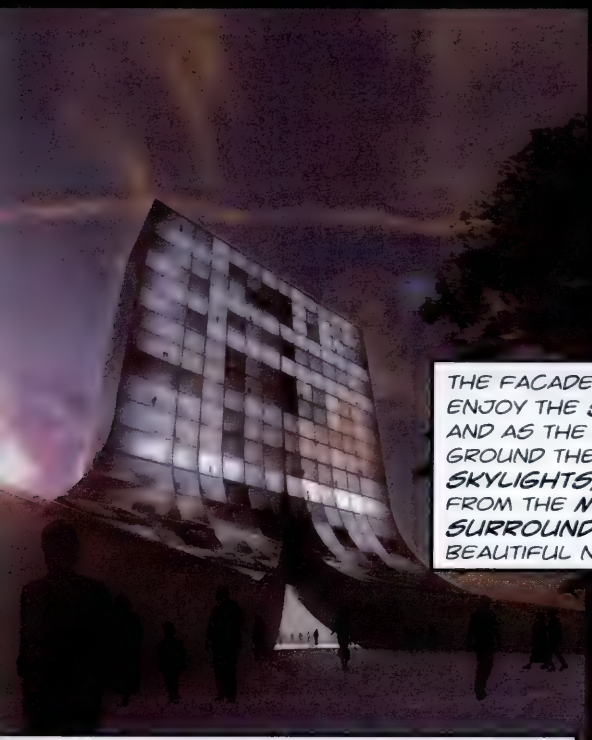
THE SITE WAS SUBURBAN, SURROUNDED BY HIGHWAY AND HOUSING, BUT BEYOND THE SPRAWL AND INFRASTRUCTURE WERE **ROLLING HILLS AND LUSH NATURE** IN ALL DIRECTIONS.



WE DESIGNED A RATIONAL SLAB THAT UPON ENCOUNTERING THE SURROUNDINGS WOULD GET SHREDDED INTO **6 SEPARATE BUILDINGS** – ONE FOR EACH PROGRAM REACHING IN ALL DIRECTIONS. THE LANDSCAPE WOULD WEDGE BETWEEN THE PROTRUDING MEMBERS AND REACH ALL THE WAY TO THE GENEROUS LOBBY IN THE MIDDLE.







THE FACADES WOULD ALLOW THE GUESTS TO ENJOY THE **SPECTACULAR VIEWS** BEYOND, AND AS THE SLAB PEELED OPEN TOWARDS THE GROUND THE WINDOWS WOULD TURN TO BECOME **SKYLIGHTS,** PROTECTING THE LOWER FLOORS FROM THE **MEDIOCRITY OF THE IMMEDIATE SURROUNDINGS** IN RETURN FOR A VIEW OF THE BEAUTIFUL NORWEGIAN SKY ABOVE.

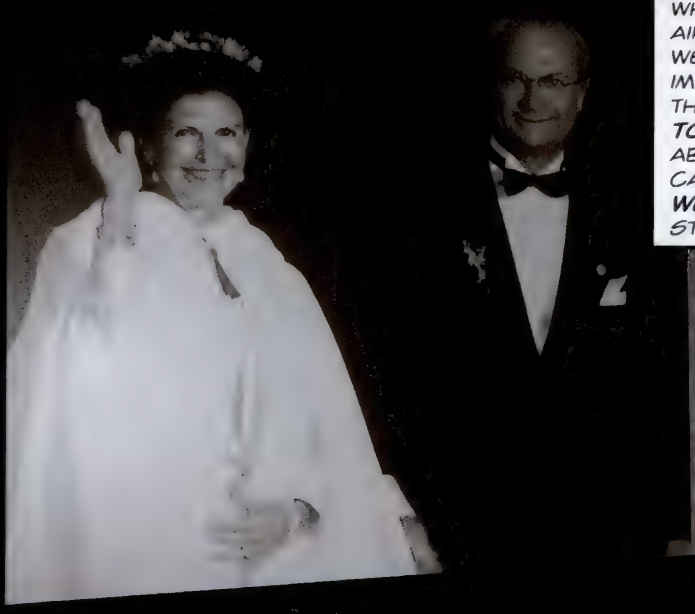
HE RESULTING ARCHITECTURE – NICKNAMED E OCTOPUS – WAS A HYPER-RATIONAL GHWAY HOTEL TYPOLOGY **THAT TURNED ITS MITATIONS INTO POTENTIAL.** ITS TOWERING LHOUETTE COULD BE SEEN FROM THE HIGHWAY D ITS RADIAL PLAN BECAME A SORT OF **LAND RT OR LANDMARK** VISIBLE FROM THE INBOUND RPLANES. THE CLIENT LIKED THE DESIGN ALMOST MUCH AS HE DID THE GROSS/NET FACTOR.





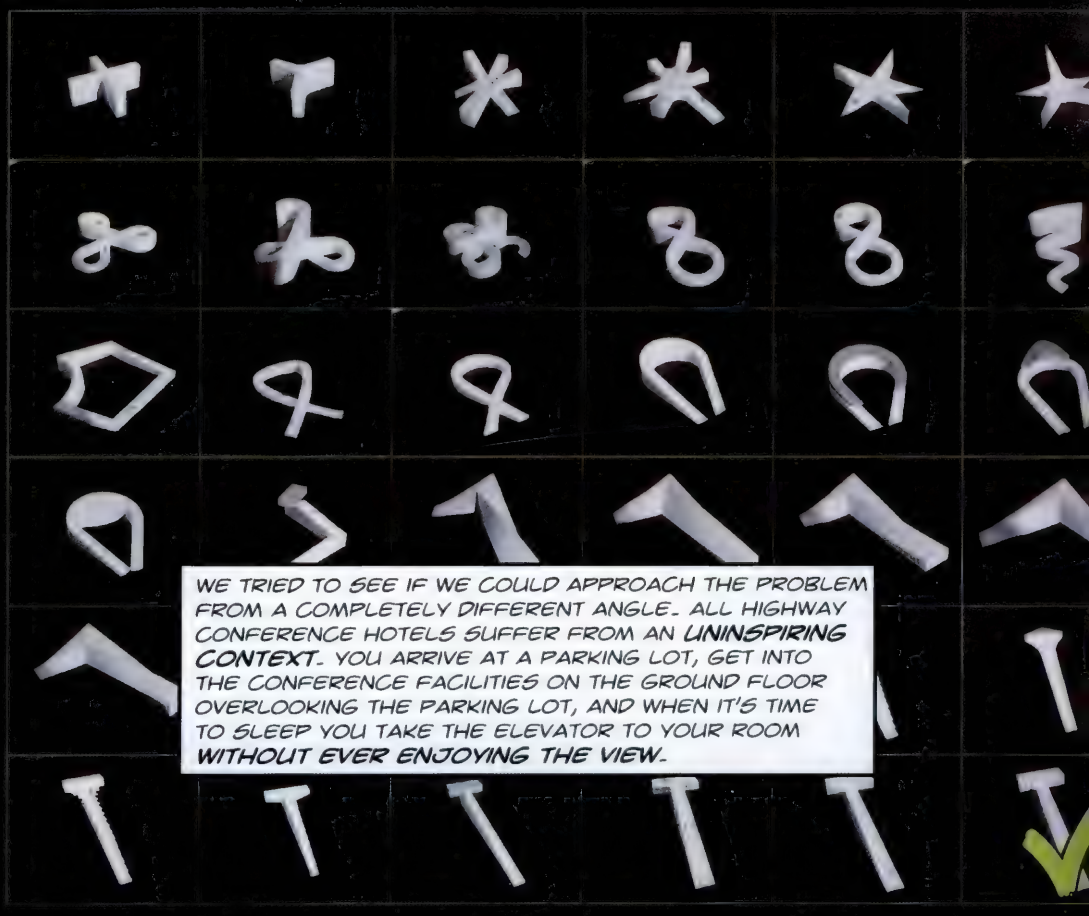


VING JUST COMPLETED THE SKETCH DESIGN, HE ACQUIRED SIMILAR SITE FOR AN **IDENTICAL HOTEL WITH THE EXACT ME PROGRAM** AT **STOCKHOLM'S AIRPORT. ADDICTED TO NOVATION** AS WE ARE, WE REFUSED TO REDO THE SAME SCHEME.



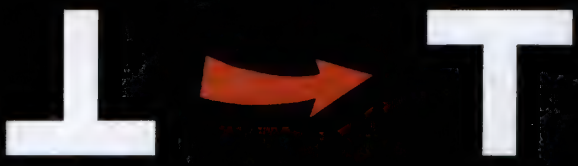
WHEN WE ARRIVED IN STOCKHOLM'S AIRPORT TO INVESTIGATE THE SITE, WE WERE MET WITH A STRIP OF IMAGES OF FAMOUS SWEDES UNDE THE COMMON THEME: **WELCOME TO MY HOMETOWN**. RANGING FRO ABBA TO ALFRED NOBEL TO KING CARL GUSTAV AND QUEEN SILVIA, **WE FELT WELL-RECEIVED** BY STOCKHOLM'S ELITE AND MONARCH



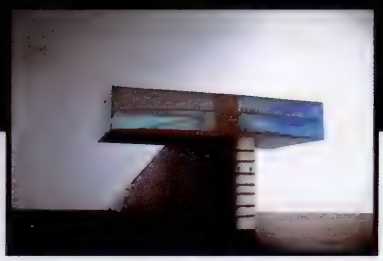


WE TRIED TO SEE IF WE COULD APPROACH THE PROBLEM FROM A COMPLETELY DIFFERENT ANGLE. ALL HIGHWAY CONFERENCE HOTELS SUFFER FROM AN **UNINSPIRING CONTEXT**. YOU ARRIVE AT A PARKING LOT, GET INTO THE CONFERENCE FACILITIES ON THE GROUND FLOOR OVERLOOKING THE PARKING LOT, AND WHEN IT'S TIME TO SLEEP YOU TAKE THE ELEVATOR TO YOUR ROOM **WITHOUT EVER ENJOYING THE VIEW**.

WHAT IF WE COULD **FLIP** THE TRADITIONAL DIAGRAM **UPSIDE DOWN** ?



BY TURNING HOTEL ROOMS AND PARKING INTO A **LONG, GENTLY SLOPING RAMP**, GUESTS COULD DRIVE UP ON THE ROOF TO THE PUBLIC FACILITIES BALANCING ABOVE. HERE THEY WOULD HAVE A **PHENOMENAL 360 DEGREE PANORAMA** OF THE SURROUNDINGS, AND AFTERWARDS THEY COULD TAKE THE ELEVATOR DOWN IN TO THEIR HOTEL ROOMS **RESTING IN THE SWEDISH FOREST.**



TAXIS WOULD ASCEND TO THE DROPOFF ABOVE AS IF **APPROACHING A TUSCAN VILLA.** THE ALTERNATIVE VOLUME – NICKNAMED THE **HAMMERHEAD SHARK** (WE WERE SOMEHOW CAUGHT IN A SEAFOOD TERMINOLOGY) – WOULD NOT ONLY PROVIDE THE CONFERENCE AND LOBBY WITH SPECTACULAR VIEWS, BUT ALSO PROVIDE THE HIGHWAY PASSENGERS WITH THE VIEW OF A **SPECTACULAR SILHOUETTE.**



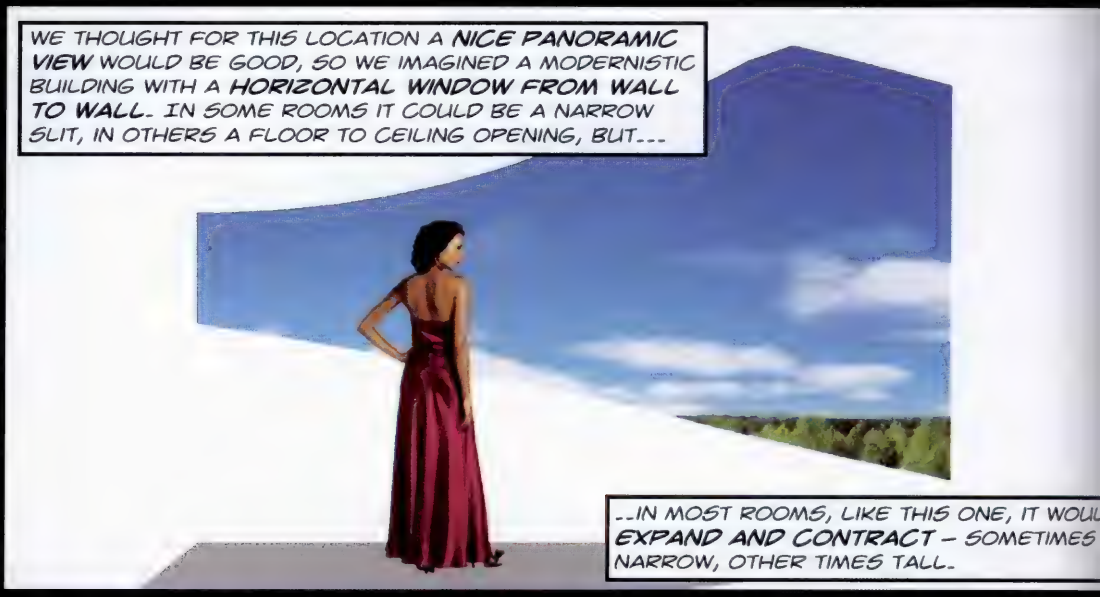
VE ALREADY KNEW OUR LIENT'S CRITERIA, SO WE BUILT LL HIS STANDARD CRITICISMS NTO THE CONCEPT, **TAKING VERY POTENTIAL PROBLEM NTO ACCOUNT.** SO AFTER AVING SPENT MOST OF THE ME AND THE ENTIRE DESIGN UDGET, WE PRESENTED THE CHEME. **HE ABSOLUTELY IATED IT !** HE THOUGHT IT OOKED LIKE SOMETHING ESIGNED BY DARTH VADER. **IT VAS A DEFINITE NO-GO.**

"THIS IS A MASS MARKET HOTEL – **I NEED EFFICIENCY !** I NEED COMPACTNESS ! **I NEED TO COUNT THE FOOTSTEPS OF EVERY EMPLOYEE.** I WANT A RATIONAL BOX OF 600 ROOMS ON A SINGLE LEVEL PODIUM OF PUBLIC FUNCTIONS BENEATH. **NOTHING MORE, NOTHING LESS !"**

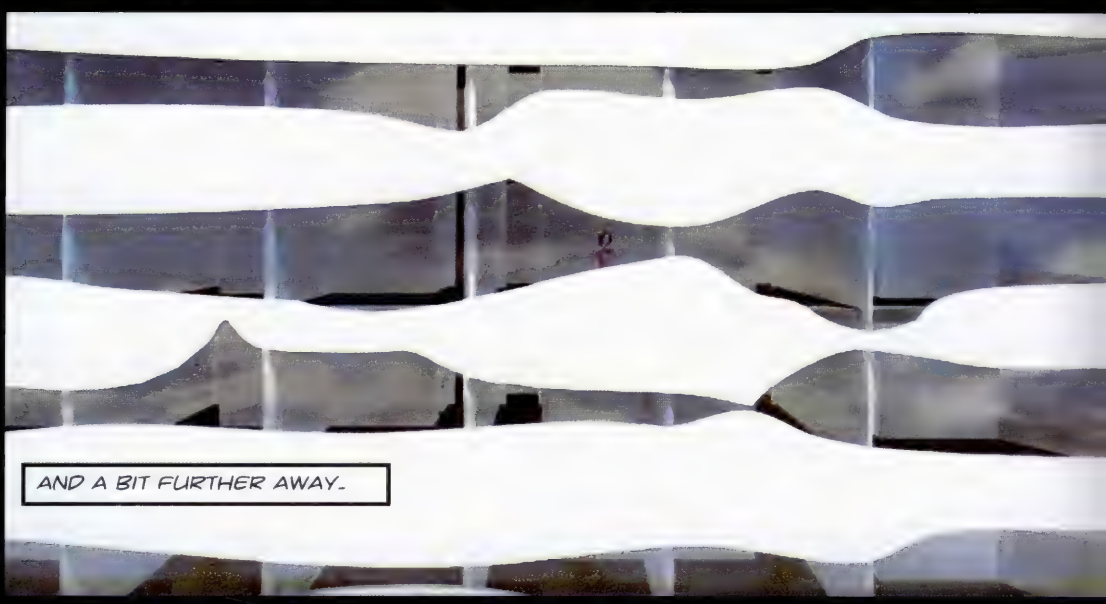
HE INSISTED:

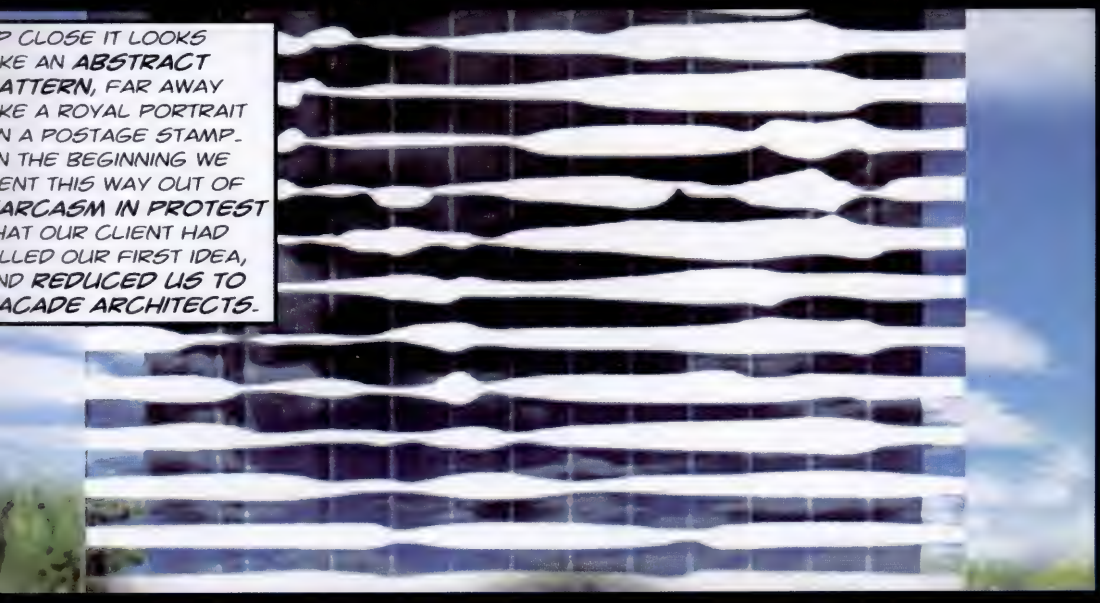
VE THOUGHT: "JESUS, E ALREADY DESIGNED HE BUILDING – WHAT'S EFT FOR US TO DO ?"

"**FACADES ?**"


WE THOUGHT FOR THIS LOCATION A NICE PANORAMIC VIEW WOULD BE GOOD, SO WE IMAGINED A MODERNISTIC BUILDING WITH A HORIZONTAL WINDOW FROM WALL TO WALL. IN SOME ROOMS IT COULD BE A NARROW SLIT, IN OTHERS A FLOOR TO CEILING OPENING, BUT...
..IN MOST ROOMS, LIKE THIS ONE, IT WOUL
EXPAND AND CONTRACT – SOMETIMES
NARROW, OTHER TIMES TALL.


THIS IS THE SAME WINDOW SEEN FROM THE OUTSIDE


AND A BIT FURTHER AWAY.


P CLOSE IT LOOKS
KE AN ABSTRACT
ATTERN, FAR AWAY
KE A ROYAL PORTRAIT
N A POSTAGE STAMP.
N THE BEGINNING WE
ENT THIS WAY OUT OF
ARCASM IN PROTEST
HAT OUR CLIENT HAD
LLED OUR FIRST IDEA,
ND REDUCED US TO
ACADE ARCHITECTS.


ECAUSE THE FACADE
HITE MARBLE OR
ONCRETE) LOOKS
IGHT AND THE
NDOWS LOOK DARKER,
HE UNDULATING
ATTERN OF EXPANDING
ND CONTRACTING
NDOWS CREATES
PLAY OF LIGHT
ND SHADOW FROM
REATER DISTANCES.

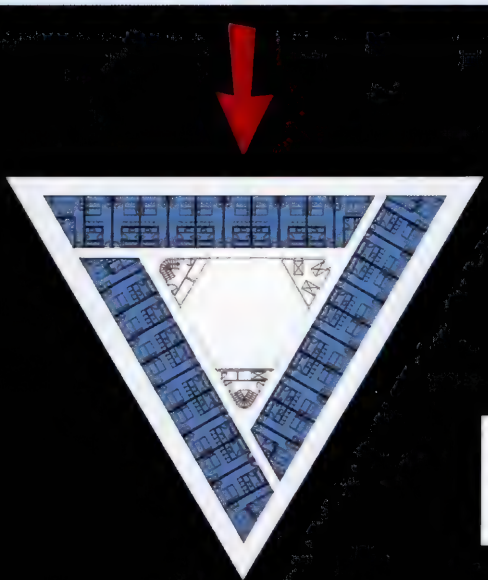

THE POINT WHERE
N THE HIGHWAY 2
M AWAY YOU'LL BE
BLE TO RECOGNIZE
RINCESS VICTORIA,
LITTLE SISTER
ADELEINE, OR BABY
ROTHER CARL PHILIP.
OUR SURPRISE,
E REALIZED THAT
E GREW TO LOVE
HE DESIGN, AND
NJOYED DESIGNING
SIMPLE VOLUME
TH AN ENIGMATIC/
ONIC FACADE.
AND SO DID THE CLIENT,
AND ALSO THE CITY ARCHITECT.
ONE OF OUR CLIENT'S FRIENDS
EVEN SHOWED IT TO THE
KING, WHO LIKED THE IDEA,
BUT STILL WANTED TO KNOW:
"WHERE AM I?"

THE SHARP ANGLES OF THE TRIANGLE SOMETIMES MAKE **THE DEPTH OF THE BUILDING DISAPPEAR**, PRODUCING THE **ILLUSION OF A TWO-DIMENSIONAL IMAGE** STANDING IN THE FOREST.

TO FURTHER **MINIMIZE HEIGHT**, WE SUPPRESSED ALL THE OTHER **PROGRAMS UNDERGROUND**, PROVIDING CUTS IN THE LANDSCAPE FOR DAYLIGHT AND VIEWS.

TO FIT WITH THE HEIGHT LIMITS, THE BUILDING WENT FROM A **RECTANGULAR TO A TRIANGULAR PLAN** (LUCKILY COINCIDING WITH THE TWO PRINCESSES AND THE PRINCE).

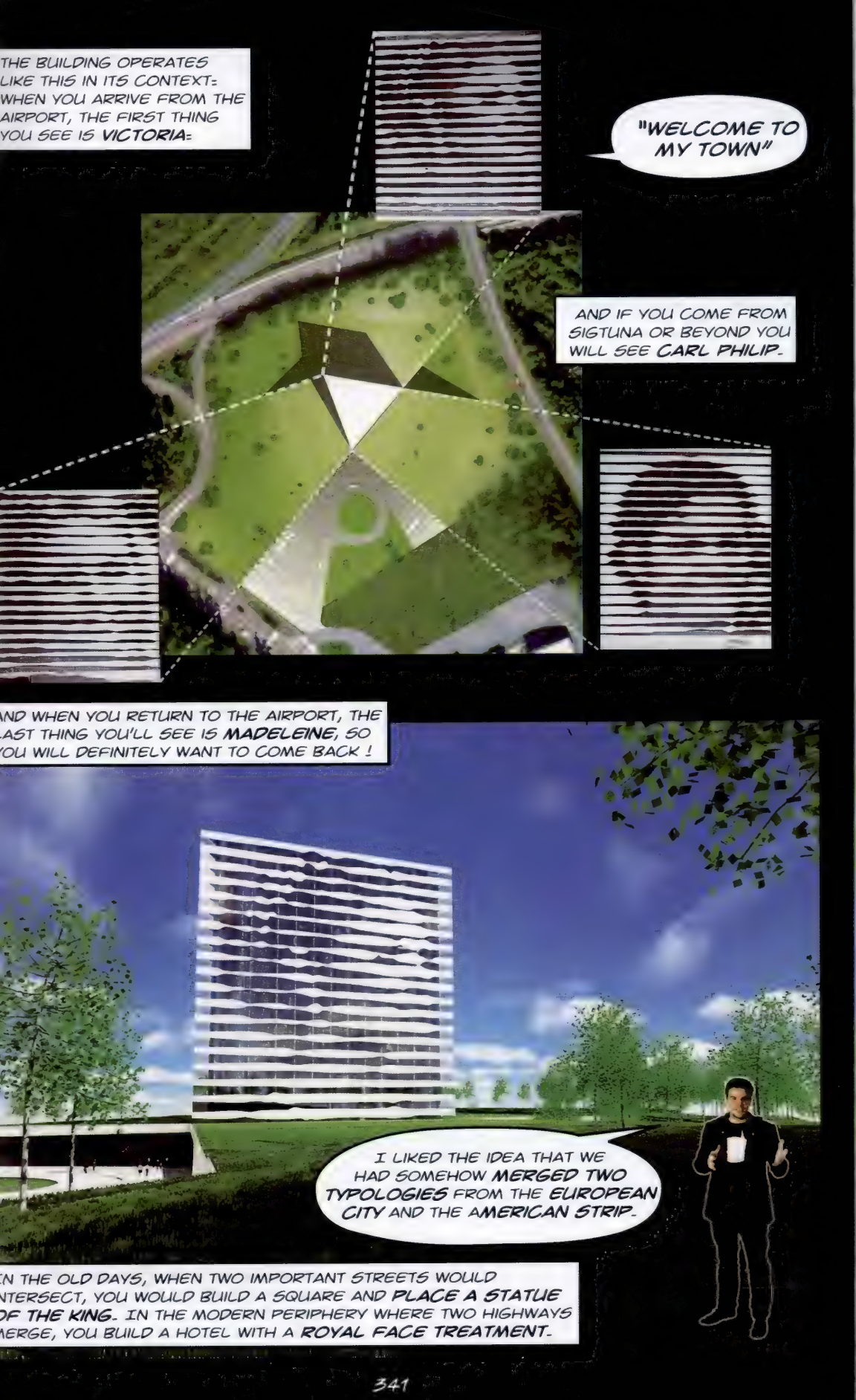


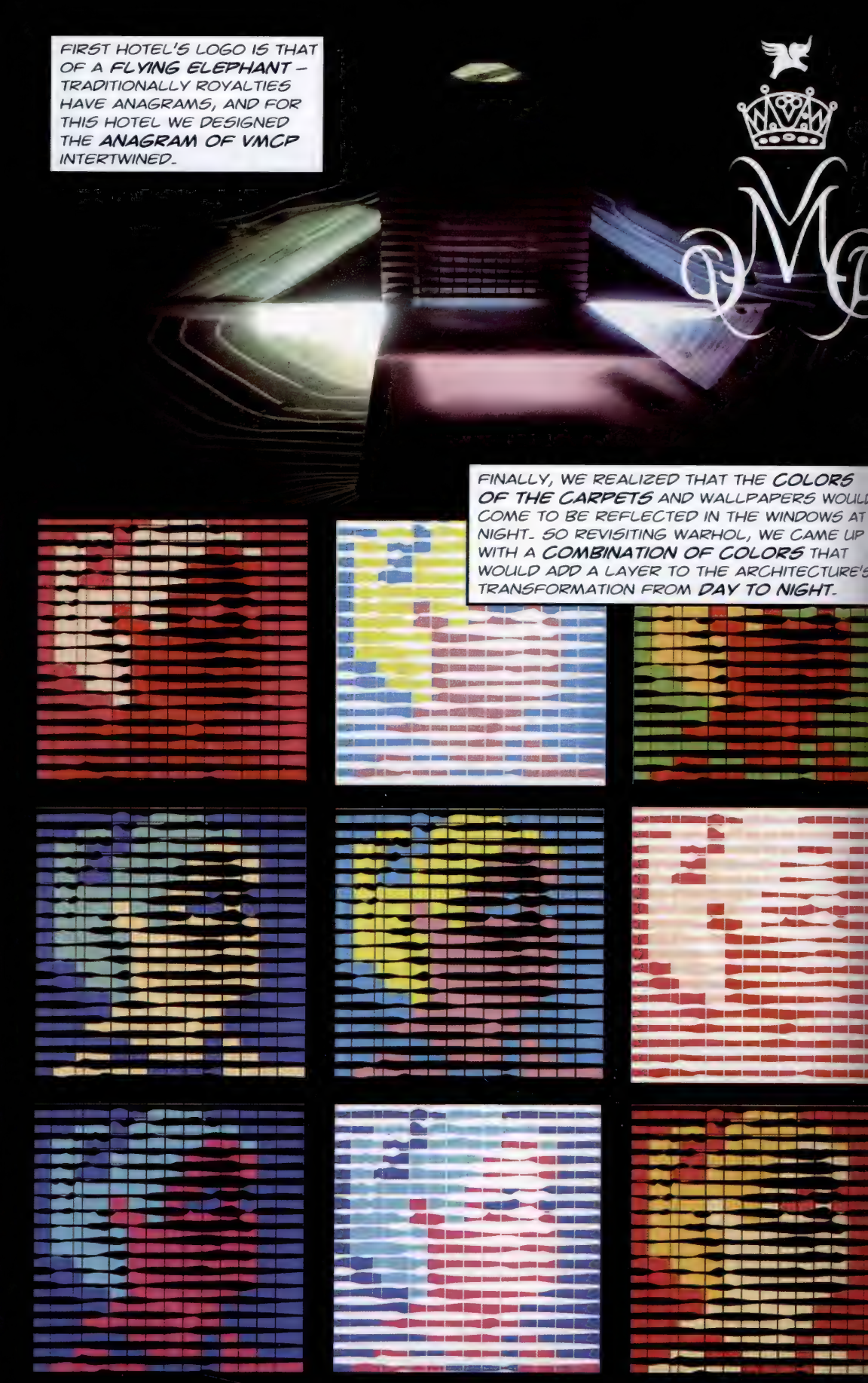




UP CLOSE, THE BUILDING WOULD BE FINISHED IN A SOBER PALETTE OF **HONEST SCANDINAVIAN MATERIALS**: WOOD, STONE, GLASS, CONCRETE AND STEEL. FAR AWAY, IT WOULD BECOME AN IMMATERIAL IMAGE.

ZUMTHOR MEETS WARHOL


THE BUILDING OPERATES LIKE THIS IN ITS CONTEXT: WHEN YOU ARRIVE FROM THE AIRPORT, THE FIRST THING YOU SEE IS VICTORIA:
"WELCOME TO MY TOWN"
AND IF YOU COME FROM SIGTUNA OR BEYOND YOU WILL SEE CARL PHILIP.
AND WHEN YOU RETURN TO THE AIRPORT, THE LAST THING YOU'LL SEE IS MADELEINE, SO YOU WILL DEFINITELY WANT TO COME BACK !
I LIKED THE IDEA THAT WE HAD SOMEHOW MERGED TWO TYPOLOGIES FROM THE EUROPEAN CITY AND THE AMERICAN STRIP.
IN THE OLD DAYS, WHEN TWO IMPORTANT STREETS WOULD INTERSECT, YOU WOULD BUILD A SQUARE AND PLACE A STATUE OF THE KING. IN THE MODERN PERIPHERY WHERE TWO HIGHWAYS MERGE, YOU BUILD A HOTEL WITH A ROYAL FACE TREATMENT.


FIRST HOTEL'S LOGO IS THAT OF A FLYING ELEPHANT – TRADITIONALLY ROYALTIES HAVE ANAGRAMS, AND FOR THIS HOTEL WE DESIGNED THE ANAGRAM OF VMCP INTERTWINED.
FINALLY, WE REALIZED THAT THE COLORS OF THE CARPETS AND WALLPAPERS WOULD COME TO BE REFLECTED IN THE WINDOWS AT NIGHT. SO REVISITING WARHOL, WE CAME UP WITH A COMBINATION OF COLORS THAT WOULD ADD A LAYER TO THE ARCHITECTURE'S TRANSFORMATION FROM DAY TO NIGHT.

THE **STOCKHOLM AIRPORT HOTEL**, A.K.A. THE VMCP, CONSTITUTES A THIRD ADDITION TO THE TWO AMERICAN VERNACULAR TYPOLOGIES VENTURI DISCOVERED WHEN LEARNING FROM LAS VEGAS. **THE DECORATED SHED** (UTILITARIAN BOX WITH EYE CATCHING APPENDAGE) AND **THE DUCK** (FUNCTIONAL PROGRAMS FORCED INTO ARBITRARY FUNKY SHAPE) ARE NOW SUPPLEMENTED BY **THE PRINCESS**: FUNCTIONAL ELEMENTS THAT INDEPENDENTLY SEEM BENIGN CONSTITUTE A COLLECTIVE ICONIC EXPRESSION OF ANOTHER MAGNITUDE.

SOME MONTHS LATER, OUR FRIEND IN HOLLAND SENT US THIS E-MAIL:

"... ANYWAY, I WENT TO SEE A LECTURE BY KELLER EASTERLING AT THE BERLAGE TONIGHT WHERE SHE TALKED ABOUT AN **ALTERNATIVE REPERTOIRE OF ARCHITECTURAL ACTIVISM**. FOR ME, THE MOST NOVEL WEAPON IN HER PROPOSED ARSENAL WAS THE **"PANDA"**, OR "GIFT" (BECAUSE CHINA OFFERED TWO PANDAS TO TAIWAN AS A GIFT, BUT THEIR NAMES MEANT **"UNITY"** IN CHINESE... SNEAKY CHINESE GOVERNMENT).

THE EXAMPLE SHE SEEMED MOST ENTHUSIASTIC ABOUT WAS **THE ARLANDA AIRPORT**, WITH THE SWEDISH ROYAL FAMILY PORTRAIT FACADES **AS THE PHYSICAL MANIFESTATION OF TOTAL-COMPLIANCE-AS-ALTERNATIVE-ACTIVISM**. PRETTY COOL, WHETHER THAT WAS THE INTENTION OR NOT...

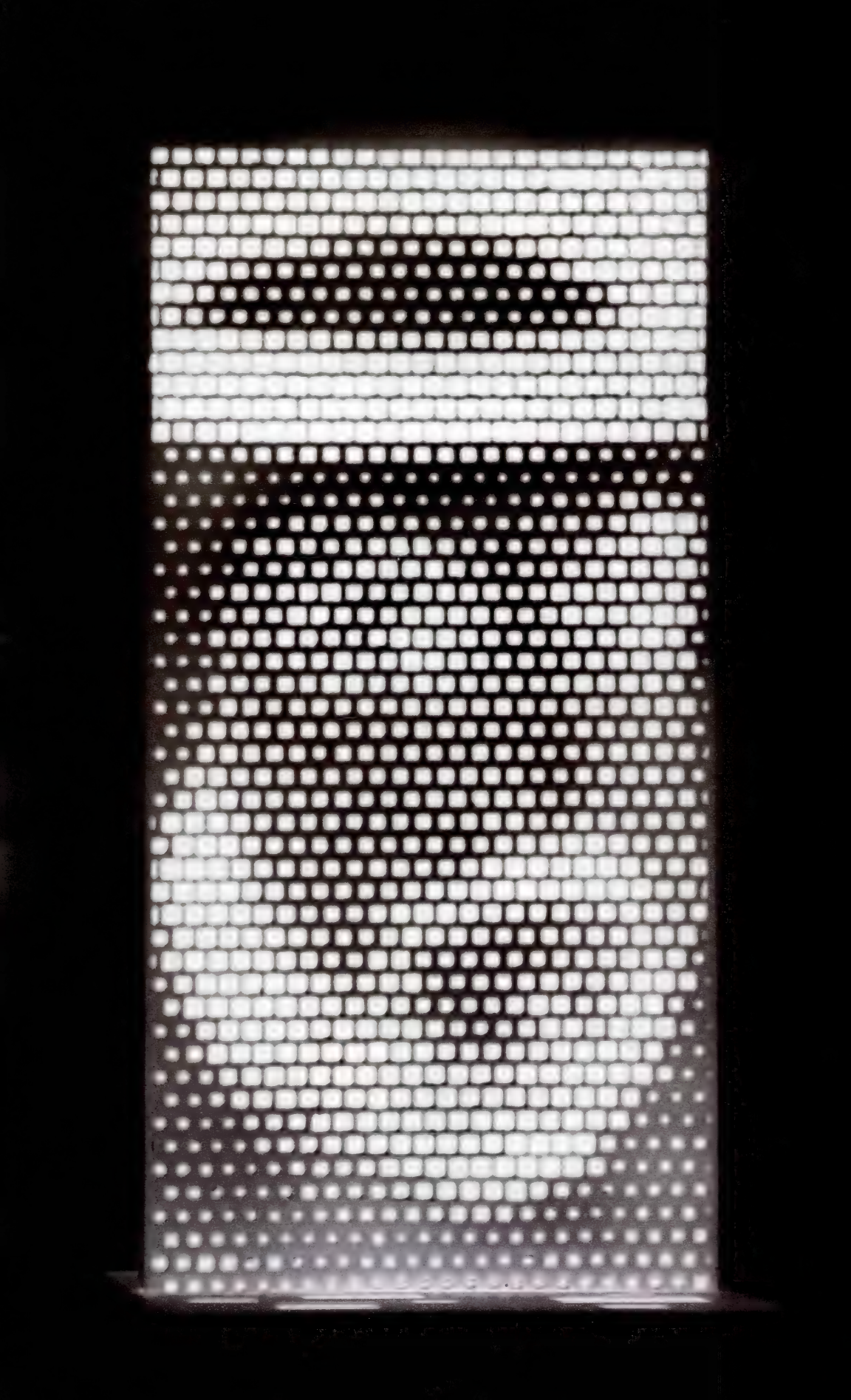
THE CENTRAL VOID IS CRISSCROSSED BY MEETING ROOMS AND FINISHED IN A HIGHLY REFLECTIVE MATERIAL, CREATING **A KALEIDOSCOPE OF PIRANESIAN SPACES**.

OUR EVOLUTIONARY APPROACH TO ARCHITECTURE HAD BEEN RECOGNIZED FOR WHAT IT IS: TOTAL-COMPLIANCE-AS-ALTERNATIVE-ACTIVISM – OR IN OTHER WORDS, TURNING PLEASING INTO A RADICAL AGENDA – OR EVEN BETTER: **"YES IS MORE"**.

SHEIKH CHIC

LEADERSHIP TOWER





AROUND THE SAME TIME, WE WERE APPROACHED BY A **KUWAITI CLIENT COMMISSIONING US FOR A GIANT HOTEL IN BAWADI DUBAI.**

HE HAD SEEN US ON THE FRENCH/GERMAN **TV CHANNEL ARTE** AND CAME TO COPENHAGEN TO SEE OUR OFFICE AND OUR WORK.

(THE SAME PROGRAM HAD GIVEN US A PROJECT FROM A TEL AVIV REAL ESTATE DEVELOPER, SO SOMEHOW OUR WORK TRANSGRESSED THE TRADITIONAL BOUNDARIES OF CULTURE AND RELIGION.)

WHEN THEY CAME TO THE OFFICE, THEY SAW THE **VMCP HOTEL**. "WOW ! WE NEED ONE OF THOSE ! **WITH THE SHEIK ON IT !**" WE WERE ENTHUSED THAT THEY LIKED IT, BUT HAD TO EXPLAIN THAT WE WERE ALREADY DOING THIS PROJECT FOR ANOTHER CLIENT.

THEY INSISTED THAT **THEY WANTED ONE!**

WE THOUGHT – "WELL, ARTISTS TEND TO DO WORK IN SERIES – SO THEY WILL PURSUE THE **SAME IDEA IN VARIOUS ITERATIONS** UNTIL THEY FEEL THAT THEY HAVE EXHAUSTED THE POTENTIAL OF THAT IDEA, AND MOVE ON."

WE LOOKED INTO THE ARCHIVES AND FOUND A REJECTED STUDY FOR VICTORIA AND MADELEINE'S FACES – SO WE TOUGHT THIS MIGHT WORK...

SO WE DESIGNED A **MONOLITHIC BUILDING**: 300 METERS TALL AND A 100 METERS WIDE. A SUPER-RATIONAL STRUCTURE, IT WOULD BE AN ORGY OF ORTHOGONALITY. THE FACADES WOULD BE FINISHED WITH WHITE MARBLE, AND A **RATIONAL GRID OF SQUARE WINDOWS IN VARYING SIZES** – FROM 1X1 TO 4X4 METERS – WOULD CREATE AN EVEN RASTER OF FENESTRATION ACROSS THE WHITE SLAB OF MARBLE.

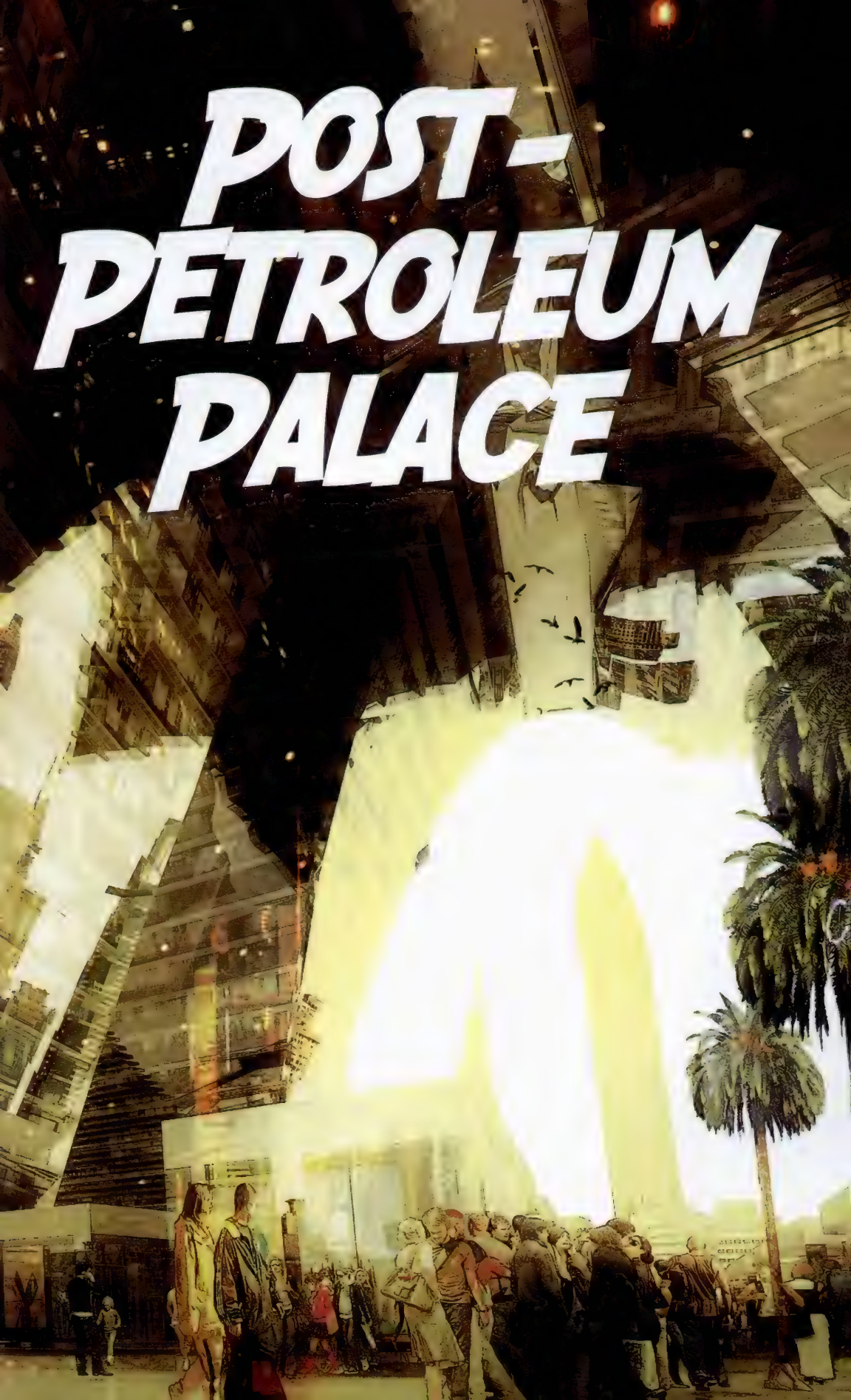
THE **MARBLE FACADE** WOULD ADDITIONALLY FORM A BRISE-SOLEIL – **PROTECTING THE GLASS WINDOWS FROM THE BLAZING SUN**. A PROGRAM OF OFFICES, HOTEL AND APARTMENTS ABOVE WOULD BENEFIT FROM THE SHADED BALCONIES BETWEEN THE GLASS AND THE MARBLE.

ALL ADDITIONAL PROGRAMS, I.E. LOBBY, SPAS, RETAIL AND RESTAURANTS, WERE SUBMERGED INTO THE DESERT SANDS, ILLUMINATED THROUGH A **SYSTEM OF SUNKEN COURTYARDS – LITTLE OASES** PROTECTED FROM WIND AND WEATHER.

PROPOSED BETWEEN DUBAI AND ABU DHABI, THE LEADERSHIP TOWER'S MYRIAD OF **SQUARE HOLES WOULD MERGE TO FORM THE PORTRAITS OF THE RESPECTIVE RULERS**. BOTH OF THEIR FACES ALREADY DECORATE THE FACES OF BILLBOARDS AND BUILDINGS THROUGHOUT THE EMIRATES.

ON THE **LEADERSHIP TOWER** THEY WOULD APPEAR LIKE A MIRAGE IN THE DESERT – ONLY **VISIBLE IN THE MISTY HAZE FROM FAR AWAY** – IN ORDER TO FADE AWAY AND DISAPPEAR AS YOU ARRIVE AT YOUR DESTINATION.


5 PILLARS OF BAWADI
BAW


POST-
PETROLEUM
PALACE


THE LEADERSHIP TOWER WAS ONLY A SPIN-OFF. THE REAL CHALLENGE WAS TO DESIGN A 200.000 M² HOTEL AND SHOPPING COMPLEX IN BAWADI, DUBAI...
PART OF DUBAI-LAND, BAWADI IS PROJECTED TO BECOME THE LAS VEGAS OF DUBAI WITH A 6 KM LONG STRIP PACKING MORE THAN 60.000 HOTEL ROOMS, THE LARGEST CONCENTRATION OF HOTEL BEDS IN THE WORLD.
10 YEARS AGO, WE HAD NEVER HEARD ABOUT DUBAI, BUT BECAUSE OF SPECTACULAR PROJECTS...
...LIKE THE PALM...
BATTLEFIELD !
...OR THE WORLD...
...DUBAI HAS BECOME A BATTLEFIELD FOR STARCHITECTS AND DEVELOPERS COMPETING TO ATTRACT GLOBAL ATTENTION AND INVESTMENT WITH EVER MORE MIND-BLOWIN MEGALOMANIACAL MEGA-PROJECTS !
BUT CONSIDERING THAT DUBAI IS NOW FAMOUS FOR ITS UNIQUE ARCHITECTURE, WE WERE SURPRISED AT HOW MUCH IT RESEMBLES ANY TYPICAL AMERICAN CITY...
THIS IS MIAMI
THIS IS DUBAI
...BECAUSE WHAT THEY HAVE DONE SO FAR IS TO SYSTEMATICALLY REPLICATE AMERICA SKYSCRAPERS ALL OVER TOWN.

TO BUILD A GLASS TOWER IN THE MIDDLE OF THE DESERT IS PRACTICALLY THE MOST **UNSUSTAINABLE** THING YOU CAN DO. YOU NEED TO BURN TONS OF OIL TO **KEEP COOL INSIDE**, AND THE GLASS NEEDS TO BE SO TINTED THAT YOU NEED **ELECTRIC LIGHTS EVEN IN THE DAYTIME.**



IT HASN'T ALWAYS BEEN LIKE THAT: IN 1964, BERNARD RUDOFSKY PUT ON THE EXHIBITION "**ARCHITECTURE WITHOUT ARCHITECTS — A SHORT INTRODUCTION TO NON-PEDIGREED ARCHITECTURE**" AT THE MUSEUM OF MODERN ART, NEW YORK.

HE SHOWED HOW PEOPLES ACROSS THE PLANET HAD FOUND WAYS OF BUILDING THEIR CITIES AND BUILDINGS IN SUCH WAYS THAT THEY **OPTIMIZED THE LIVING CONDITIONS IN ALMOST NATURAL WAYS.** HE CALLED IT **VERNACULAR ARCHITECTURE:**

"FOR WANT OF A GENERIC LABEL, WE SHALL CALL IT **VERNACULAR, ANONYMOUS, SPONTANEOUS, INDIGENOUS, RURAL**, AS THE CASE MAY BE."



DUBAI HAS ALREADY SUCCESSFULLY PROPELLED ITSELF INTO A **POST-PETROLEUM ECONOMY.** IF WE COULD REINVENT A VERNACULAR ARABIC ARCHITECTURE VERSION 2.0, RATHER THAN COPY-PASTING GENERIC ALIEN TYPOLOGIES, WE COULD TAKE DUBAI ONE STEP FURTHER INTO A **POST-PETROLEUM ECOLOGY!**

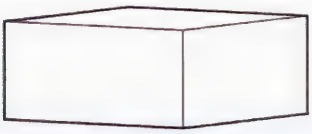
SO WE SET OUT TO SEARCH FOR A **NEW VERNACULAR** FOR THE CURRENT URBAN EXPLOSION IN DUBAI

SINCE BAWADI IS ALL VISION AND NO REALITY (YET), THERE IS **NO CONTEXT** TO RELATE TO. ALL WE HAVE IS THE **SITE**, THE **ORIENTATION** AND THE FUTURE **STREETS** AND **SQUARES.**

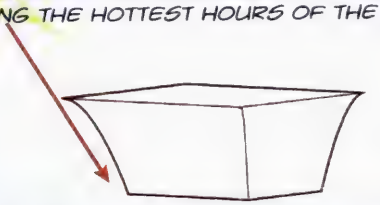
?

HOW DO YOU BUILD 200.000 M² OF MIXED PROGRAM IN THE **MIDDLE OF THE DESERT?**

FIRST OF ALL, GET THE GLASS FACADES **OUT OF THE SUN !**



WE PROPOSE TO **RETRACT THE FACADES BACK INTO THE BUILDING'S OWN SHADOW** DURING THE HOTTEST HOURS OF THE DAY.



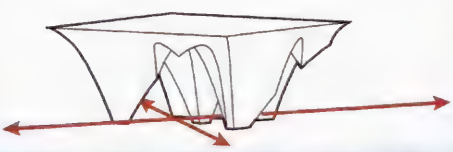
THEN, WE START **EXCAVATING GIANT ARCHWAYS** ACROSS THE POTENTIAL BUILDING VOLUME---



---CREATING **SHORTCUTS** BETWEEN THE SURROUNDING **STREETS**---



---**BOULEVARDS**, **PLAZAS**,---

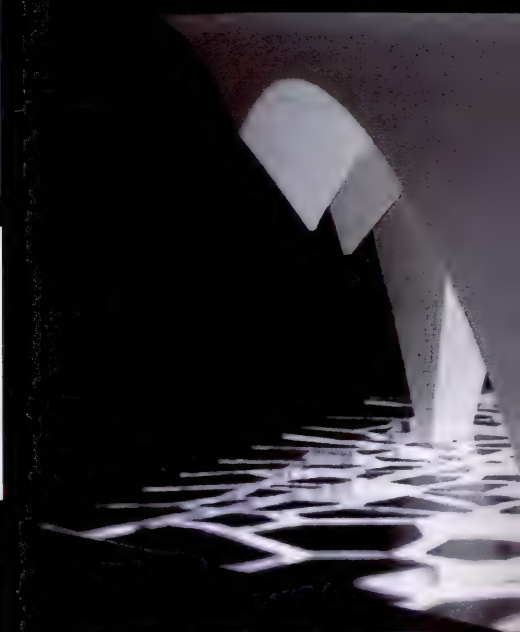


---AND **SECONDARY ROADS**.

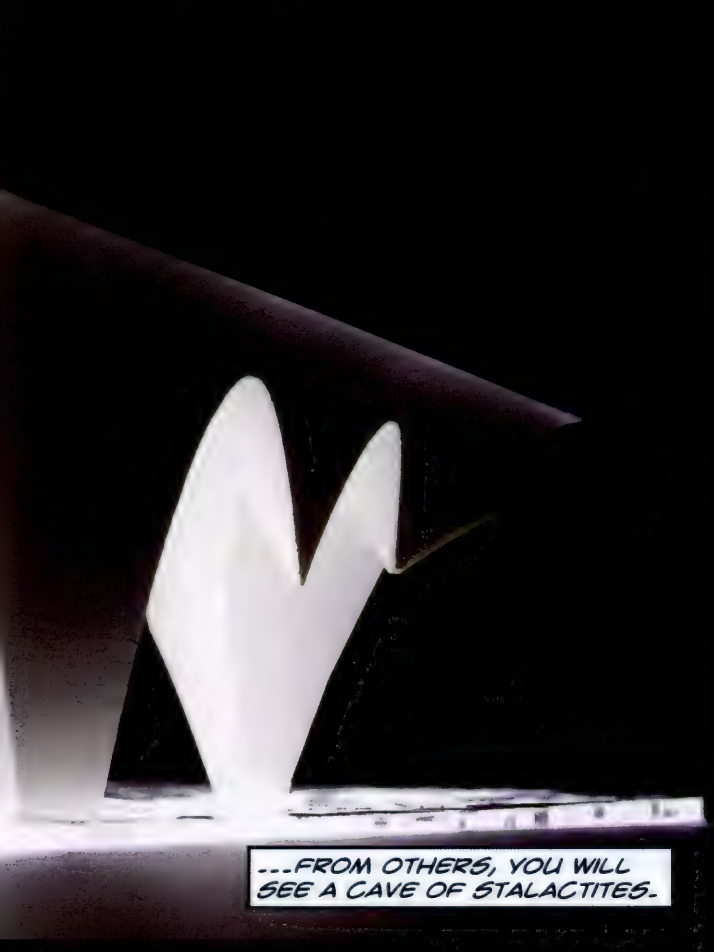


FROM SOME ANGLES, YOU WILL SEE ARCHWAYS AND ARCADES---





RATHER THAN BEING AN OBSTACLE, OUR PROJECT BECOMES A **CONNECTION POINT** – AN **URBAN NODE**.



...FROM OTHERS, YOU WILL SEE A CAVE OF STALACTITES.

LOBBY, RESTAURANTS, CONFERENCES AND HEALTH CLUBS FORM A GIANT CANOPY OF PUBLIC PROGRAMS.

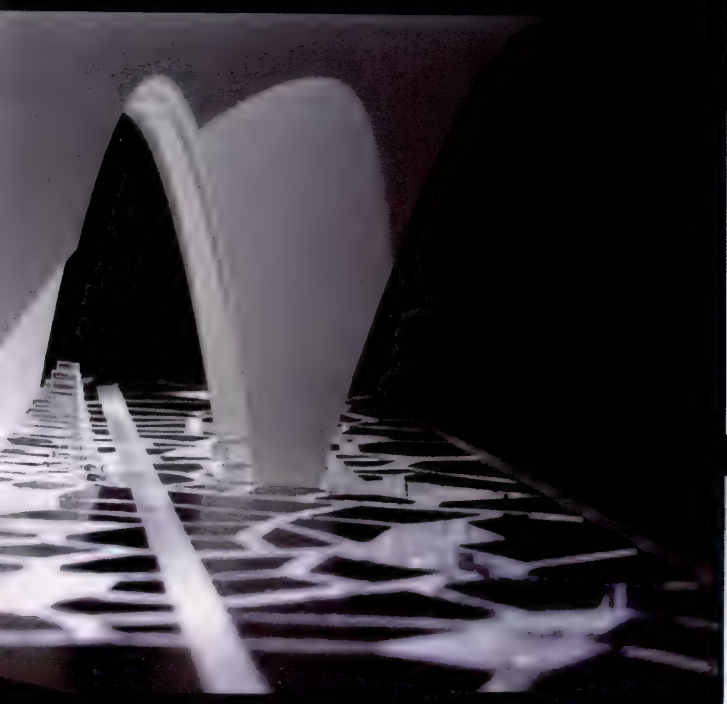


BENEATH THEM, A COMFORTABLY SHADED MARKETPLACE.



ALL HOTEL ROOMS ENJOY UNLIMITED VIEWS WITH NO GLARE.

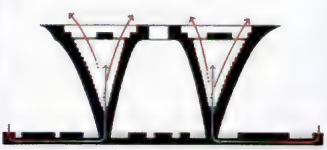


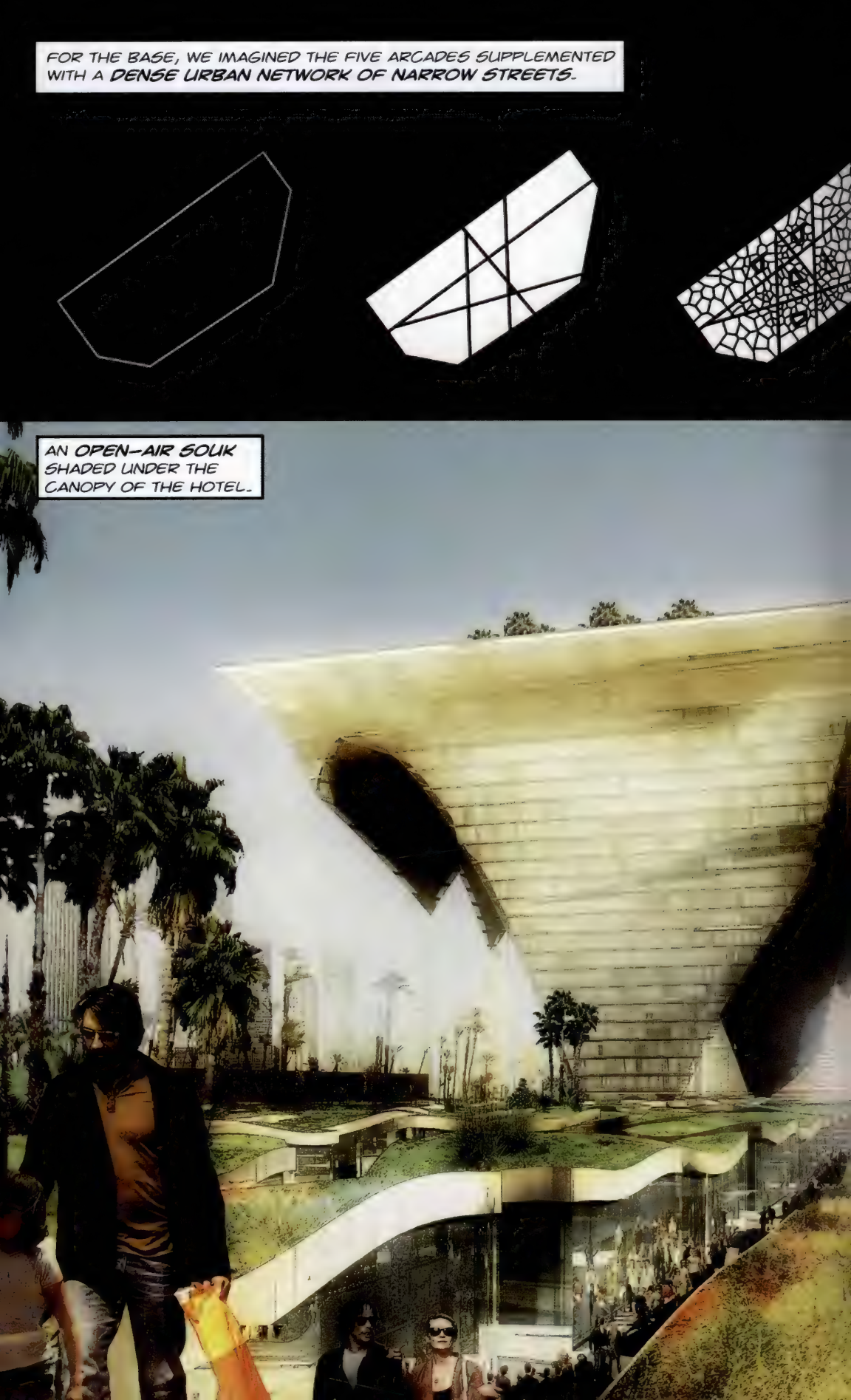


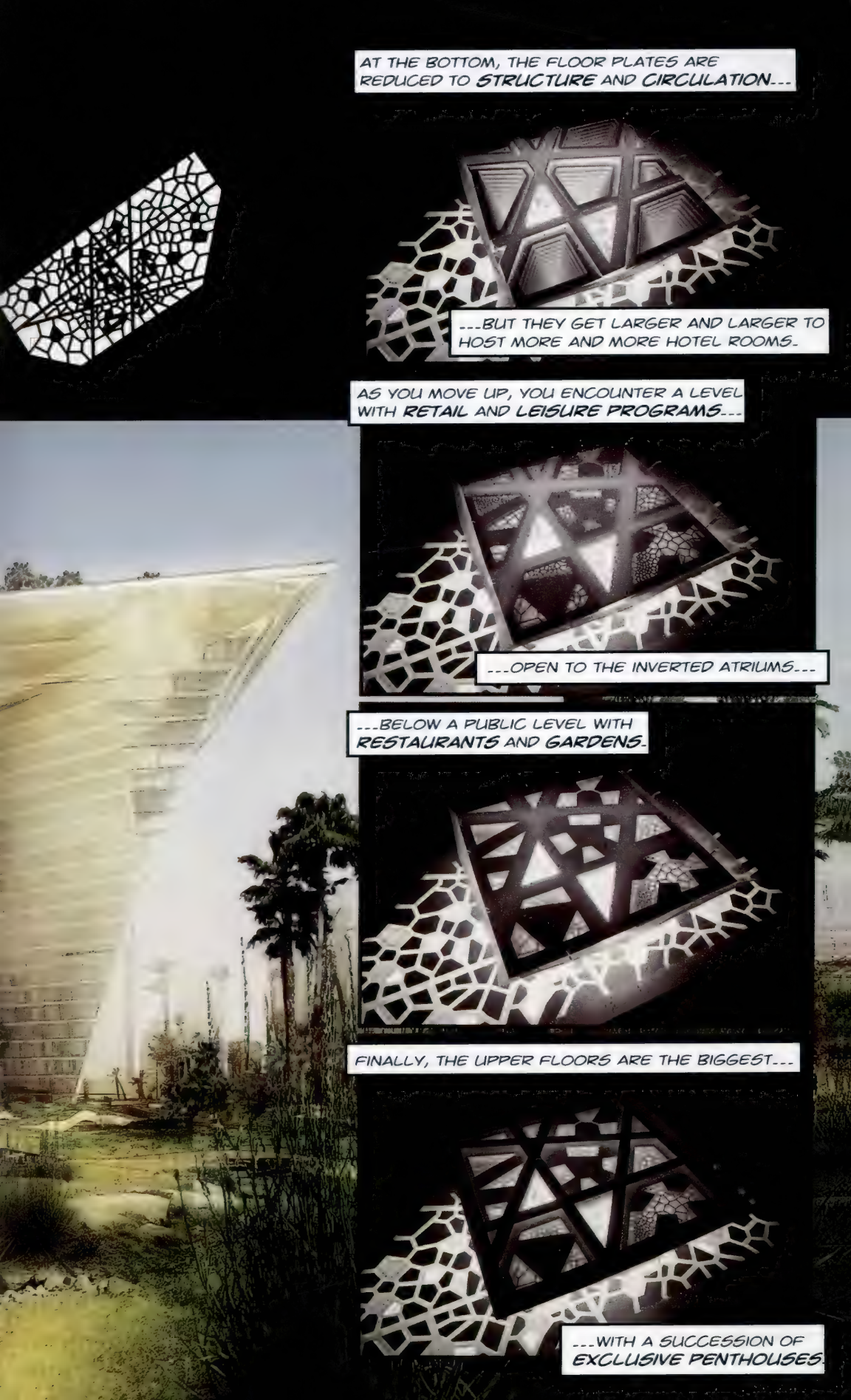
THE ATRIUMS OPEN UP TOWARDS THE SKY AND DAYLIGHT ABOVE RATHER THAN BEING ENCLOSED AND INTROVERTED.



THE ATRIUMS AND BUILDINGS ARE NATURALLY VENTILATED AND COOLED.




FOR THE BASE, WE IMAGINED THE FIVE ARCADES SUPPLEMENTED WITH A DENSE URBAN NETWORK OF NARROW STREETS.
AN OPEN-AIR SOUK SHADED UNDER THE CANOPY OF THE HOTEL.


AT THE BOTTOM, THE FLOOR PLATES ARE REDUCED TO STRUCTURE AND CIRCULATION---
---BUT THEY GET LARGER AND LARGER TO HOST MORE AND MORE HOTEL ROOMS.
AS YOU MOVE UP, YOU ENCOUNTER A LEVEL WITH RETAIL AND LEISURE PROGRAMS---
---OPEN TO THE INVERTED ATRIUMS---
---BELOW A PUBLIC LEVEL WITH RESTAURANTS AND GARDENS.
FINALLY, THE UPPER FLOORS ARE THE BIGGEST---
---WITH A SUCCESSION OF EXCLUSIVE PENTHOUSES.

WHEN THE CLIENTS CAME FOR A MIDTERM REVIEW, WE PRESENTED OUR **IDEA** AND **EARLY MODELS**. THEY LIKED THE IDEA OF **PROGRESSIVE SUSTAINABILITY**, BUT IT WASN'T UNTIL WE SHOWED THE FIRST SKETCHES THAT **THEY GOT OUT OF THEIR SEATS** !

THEY TOLD US THAT...

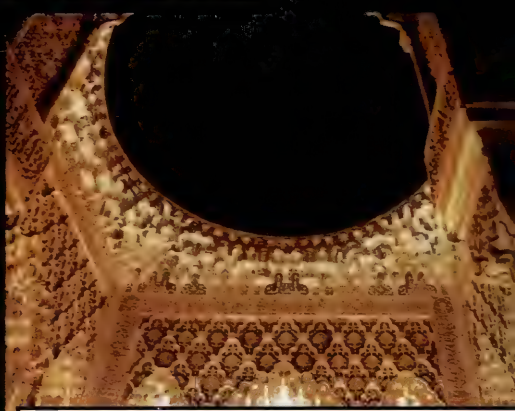
... THE ISLAMIC SOCIETY IS FOUNDED ON THE FIVE PILLARS OF ISLAM. EACH PILLAR IS A DUTY INCUMBENT ON EVERY MUSLIM: **SHAHADAH** (PROFESSION OF FAITH), **SALAH** (RITUAL PRAYER), **ZAKAT** (ALMSGIVING), **SAWM** (FASTING DURING RAMADAN) AND **HAJJ** (PILGRIMAGE TO MECCA).

THEY SAW OUR PROPOSAL AS AN ARCHITECTURAL EMBODIMENT OF THIS **HOLY PRINCIPLE – AN ISLAMIC COMMUNITY OF PUBLIC SPACES RESTING ON A FIRMAMENT OF FIVE PILLARS**.



WE ALSO REALIZED THEN THAT WE HAD COME ACROSS **FORMS** AND **SHAPES** RESONATING **TRADITIONAL ISLAMIC ARCHITECTURE**.



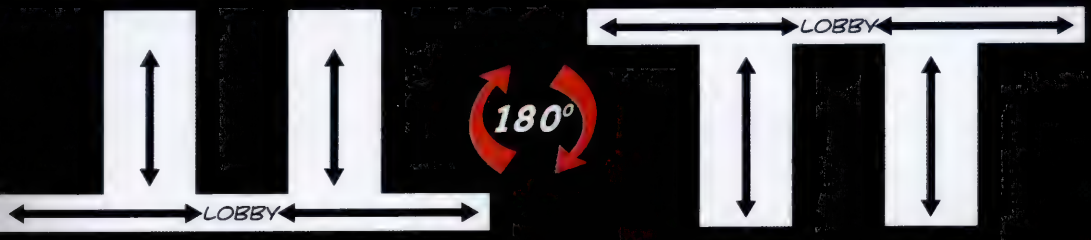


ALTHOUGH GENERATED OUT OF CONCERNS FOR THE LOCAL CLIMATE, THEY SEEMED T STEM FROM **THE LOCAL CULTURE**.



IT SEEMED THAT **ECOLOGY** AND **COSMOLOGY** INTERSECTED IN OUR FIRST DESIGN ATTEMPT.

E WERE GRADUALLY REALIZING THAT OUR FAILED ATTEMPT AT TOCKHOLM AIRPORT TO TURN THE HOTEL TYPOLOGY **UPSIDE OWN** APPEARED TO BE THE RIGHT SOLUTION IN DUBAI !

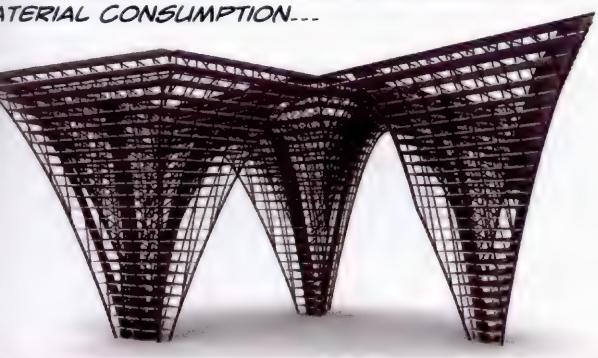




Y TURNING **THE VISION OF AWADI UPSIDE DOWN**---

---WE CREATED AN **INVERSE SKYLINE OF SPIRES AND TOWERS.**

EN WE STARTED TO LOOK INTO STRUCTURE, R ENGINEER TOLD US THAT AT THIS SCALE, THE CHES COULD EVEN MEAN AN **IMPROVEMENT OF ATERIAL CONSUMPTION**---



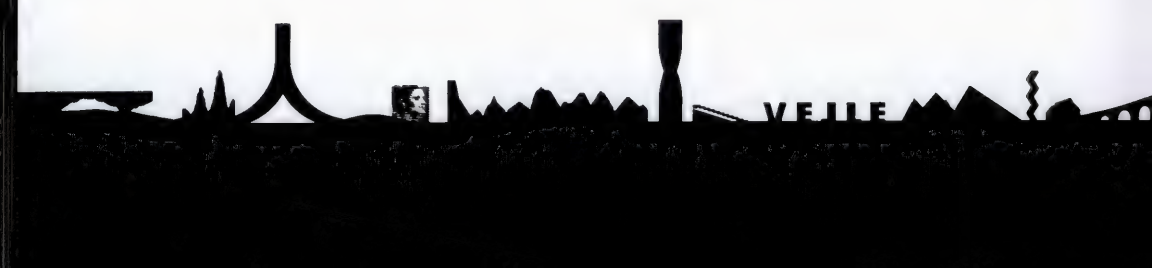


MODERN CONSTRUCTION NORMALLY USES A RATIONAL GRID OF BEAMS AND COLUMNS, WHILE IN FACT AN **ARCH IS THE MOST EFFICIENT WAY OF TAKING FORCES DOWN** BECAUSE OF THE **REDUCED BENDING MOMENTS.**

E CATALAN ARCHITECT **ANTONI GAUDI** KNEW THIS. HE WOULD MODEL THE **OPTIMAL RCHES** FOR HIS SOPHISTICATED CHURCH DESIGNS BY **HANGING SANDBAGS IN WEBS F STRING.** GRAVITY WOULD SIMPLY DELINEATE THE **OPTIMAL CURVE** BY **PULLING THE TRINGS INTO THEIR NATURAL SHAPE.** USING MIRRORS, HE WOULD THEN **FLIP THE ODEL UPSIDE DOWN** AND COPY **IT ONTO DRAWINGS.**



ODAY, YOU DON'T HAVE TO GO THROUGH ALL THIS – YOU SIMPLY ASK YOUR ENGINEER O **CALCULATE THE OPTIMAL ARCHES.** ONCE AGAIN, WE ENDED UP WITH SEEMINGLY **RADITIONAL SHAPES** GENERATED BY **CONTEMPORARY INTELLIGENCE.**


VEJLE


SEEN FROM A DISTANCE, THE FIVE PILLARS OF BAWADI FORM THE SILHOUETTE OF AN INVERTED PYRAMID – THE ULTIMATE SYMBOL OF INSANITY CREATED THROUGH RATIONAL REASONING AND COOL CALCULATIONS.
AMIDST THE EMIRATE ARCHITECTURAL ARMS RACE, OUR QUEST FOR THE VERNACULAR RATHER THAN THE SPECTACULAR LED US TO A MUCH MORE EXPRESSIVE ARCHITECTURE THAN WE COULD EVER HAVE IMAGINED ON OUR OWN...
TO BE CONTINUED...

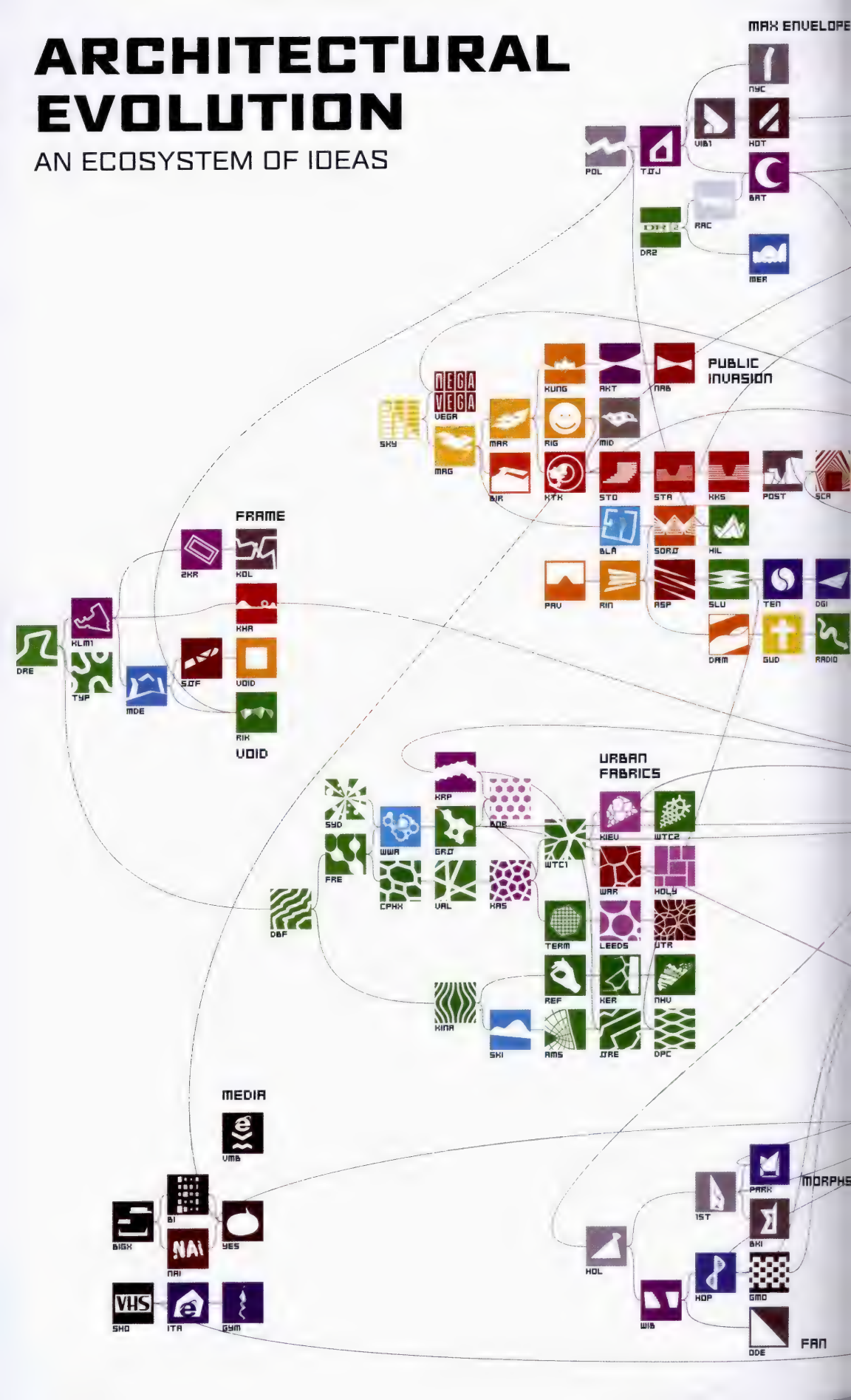
BIG CITY

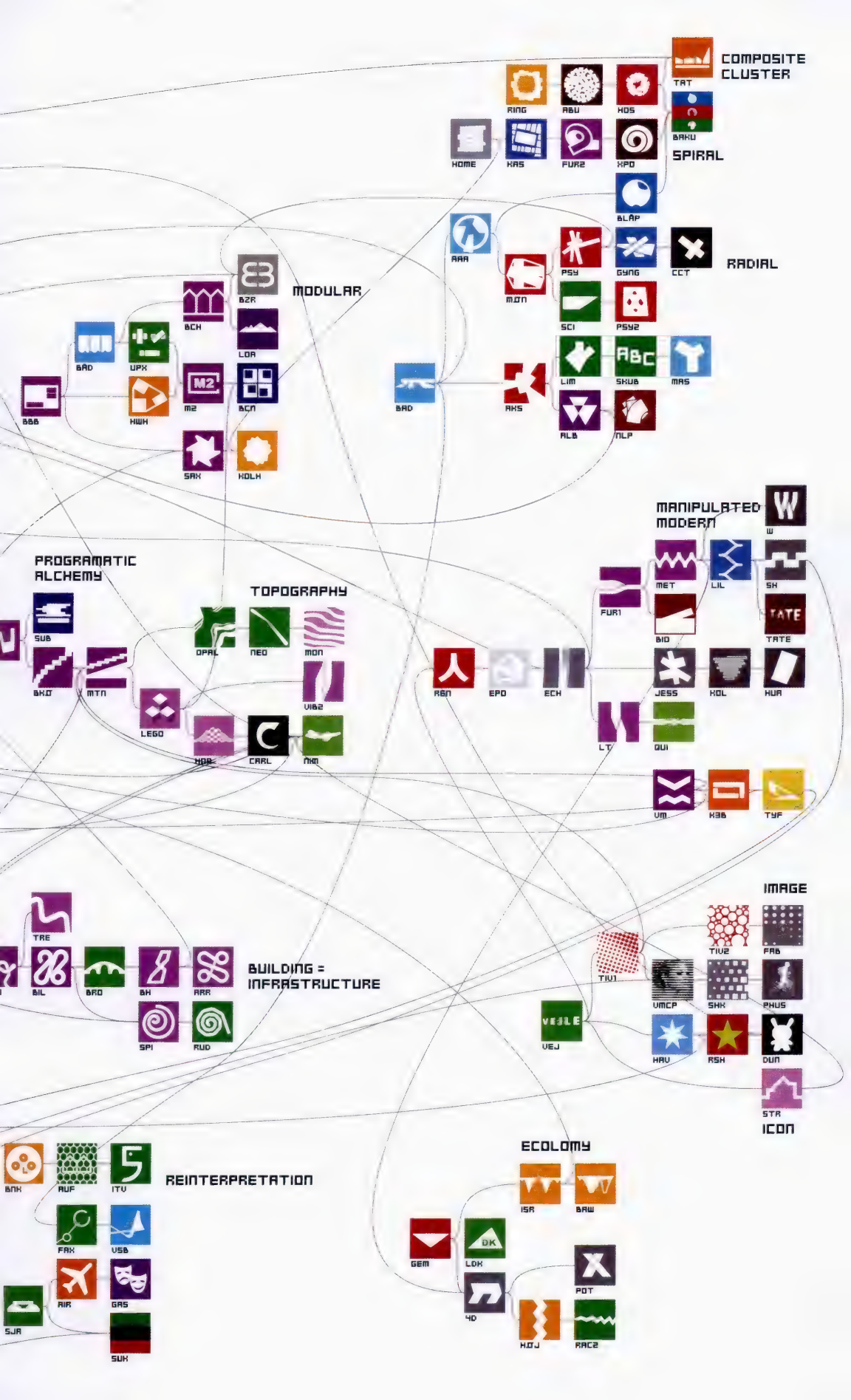


PROJECTS 1999 - 2009

ARCHITECTURAL EVOLUTION

AN ECOSYSTEM OF IDEAS




COMPOSITE CLUSTER
SPIRAL
RADIAL
MODULAR
MANIPULATED MODERN
PROGRAMATIC ALCHEMY
TOPOGRAPHY
BUILDING = INFRASTRUCTURE
IMAGE
ICON
REINTERPRETATION
ECOLOMY

PROJECT INDEX

BIG PROJECTS 1999 - 2009

REN

PEOPLE'S BUILDING SHANGHAI

SIZE : 50,000 M2, ADDITIONAL BUILDINGS : 900,000 M2 - LOCATION : WORLD EXPO SITE, SHANGHAI, CN - COLLABORATORS : JDS, AKT



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen - Team: Julien De Smedt, Bo Benzon, Jakob Christensen, Jakob Lange, Jan Tanaka, Julie Schmidt-Nielsen, Karsten Hammer Hansen, Andrew Griffen, Christian Dam, Damita Yu, Katrin Betschinger, Kristoffer Harling, Mia Frederiksen, Mia Scheel Kristensen, Nanna Gyldholm Møller, Narisara Ladawal, Sophus Søbye, Thomas Christoffersen

XPO

THE DANISH EXPO PAVILION 2010

SIZE : 3.000 M2 - LOCATION : SHANGHAI, CN - CLIENT : ERHVERVS- OG BYGGESTYRELSEN - COLLABORATORS : ARUP AGU, 2+1, JEPPE HEIN



Project Responsible: Bjarke Ingels, Niels Lund Petersen, Henrick Villemoes Poulsen, Finn Nørkjær - Team: Jan Magasanik, Kamil Szoltysek, Sonja Reisinger, Tobias Hjortdahl, Klaus Tversted, Jan Borgstrøm, Pauline Lavie, Teis Draiby, Daniel Sundlin, Line Gericke, Armen Menendian, Karsten Hammer Hansen, Martin Mortensen

LDK

LITTLE DENMARK

SIZE : 100.000 M2 - LOCATION : COPENHAGEN, DK - CLIENT : DANISH ARCHITECTURE CENTER - COLLABORATORS : JDS, JØRGEN LOGSTRUP, NCC, DR, ARUP



Project Responsible: Bjarke Ingels, Julien De Smedt, Andreas Klok Pedersen, Dan Stubbergaard - Team: Anne Louise Breiner, Dhairya Sheel Ramesh Powar, Jakob Christensen, Jakob Lange, Julie Schmidt-Nielsen, Mads Birgens, Mia Frederiksen, Nina Ter-Borch, Ole Schrøder, Uffe Topsøe-Jensen

VM

VM HOUSES

SIZE : 25,000 M2 - LOCATION : COPENHAGEN, DK - CLIENT : HØPFNER A/S, DANSK OLIE KOMPAGNI A/S - COLLABORATORS : JDS, HØPFNER A/S, MOE & BRØDSGAARD



Project Responsible: Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen, Finn Nørkjær, Henrick Villemoes Poulsen - Team: Alistair Wiliams, Anna Manosa, Anne Louise Breiner, Annette Jensen, Bent Poulsen, Christian Finderup, Claus Tversted, David Zahle, Dhairya Sheel Ramesh, Dorte Børresen, Henning Stüben, Ingrid Serritslev, Jakob Christensen, Jakob Lange, Jakob Møller, Jakob Wodschou, Jørn Jensen, Karsten Hammer Hansen, Mads H. Lund, Marc Jay, Maria Yedby Ljungberg, Nadja Cederberg, Nanna Gyldholm Møller, Narisara Ladawal, Ole Elkjær-Larsen, Ole Nannberg, Oliver Grundahl, Sandra Knöbel, Simon Irgens-Møller, Sophus Søbye, Søren Stærmos, Xavier Pavia Pages

MTN

THE MOUNTAIN

SIZE : 33,000 M2 - LOCATION : COPENHAGEN, DK - CLIENT : HØPFNER A/S, DANSK OLIE KOMPAGNI A/S - COLLABORATORS : JDS, MOE & BRØDSGAARD, SLA, FREDDY MADSEN



Project Responsible: Bjarke Ingels, Jakob Lange, Finn Nørkjær, Jan Borgstrøm, Henrick Villemoes Poulsen - Team: Julien De Smedt, Annette Jensen, Dariusz Bojarski, Dennis Rasmussen, Eva Hviid-Nielsen, Joao Vieira Costa, Jørn Jensen, Karsten V. Vestergaard, Karsten Hammer Hansen, Leon Rost, Louise Steffensen, Malte Rosenquist, Mia Frederiksen, Ole Elkjær-Larsen, Ole Nannberg, Roberto Rosales Salazar, Rong Bin, Sophus Søbye, Søren Lambertsen, Wataru Tanaka

8

8 HOUSE + LITTLE TOWER

SIZE : 62,000 M2 - LOCATION : COPENHAGEN, DK - CLIENT : HØPFNER A/S, DANISH OIL COMPANY A"/S, STORE FREDERIKSLUND - COLLABORATORS : MOE & BRØDSGAARD, KLAR



Project Responsible: Bjarke Ingels, Thomas Christoffersen, Henrik Lund, Rune Hansen - Team: Agustin Perez-Torres, Annette Jensen, Carolien Schippers, Caroline Vogelius Wiener, Claus Tversted, David Duffus, Dennis Rasmussen, Finn Nørkjær, Hans Larsen, Jan Magasanik, Jakob Lange, Jakob Monefeldt, Jeppe Marling Kiib, Joost Van Nes, Kasia Brzusnian, Kasper Brøndum Larsen, Louise Heboll, Maria Sole Bravo, Ole Elkjær-Larsen, Ole Nannberg, Pablo Labra, Pernille Uglvig Jessen, Peter Rieff, Peter Voigt Albertsen, Rasmus Kragh Bjerregaard, Richard Howis, Søren Lambertsen, Eduardo Perez, Ole Schrøder, Ondrej Tichy, Rune Hansen, Sara Sosio, Karsten Hammer Hansen, Christer Nesvik, Søren Peter Kristensen

SCA

SCALA TOWER

SIZE : 45,000 M2 - LOCATION : COPENHAGEN, DK - CLIENT : CENTERPLAN - COLLABORATOR : AKT

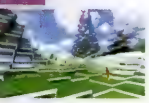


Project Responsible: Bjarke Ingels, Andreas Klok Pedersen - Team: Camilla Hoel Eduardsen, Christian Bratz, Karsten Hammer Hansen, Simon Lyager Poulsen, Ville Haimala, Sara Sosio, Julia Szierer, Daichi Takano

LEGO

LEGO TOWERS

SIZE : 50,000 M2 – LOCATION : COPENHAGEN, DK – CLIENT : HALMTORVET 29 A/S – COLLABORATOR : MOE & BRODSGAARD



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen – Team: Jan Børgstrom, Camilla Hoel Eduardsen, David Vega, Eva Hviid-Nielsen, Tina Lund Højgaard Jensen, Ville Haimala, Doug Stechshulte, Marie Camille Lancon

ECH

ESCHER TOWER

SIZE : 20,000 M2, HEIGHT: 200 M – LOCATION : COPENHAGEN, DK – CLIENT : FIRST HOTEL



Project Responsible: Bjarke Ingels, Niels Lund Petersen – Team: Bo Benzon, Imke Bahlmann, Krestian Ingemann Hansen, Marc Jay, Matias Labarca Clausen, Mikelis Putrams, Wataru Tanaka, Karsten Hammer Hansen

TØJ

TØJHUS HOUSING

SIZE : 20,000 M2, HEIGHT: 200 M – LOCATION : COPENHAGEN, DK – CLIENT : FIRST HOTEL – COLLABORATORS : JDS, TAKKER



Project Responsible: Bjarke Ingels, Niels Lund Petersen, Julien De Smedt – Team: Bo Benzon, Imke Bahlmann, Krestian Ingemann Hansen, Marc Jay, Matias Labarca Clausen, Mikelis Putrams, Roberto Rosales Salazar, Louise Høyer, Jakob Lange, Morten Lomholdt, Nanna Gyldholm Møller, Ole Nannberg

BAT

THE BATTERY

SIZE : 20,000 M2 – LOCATION : COPENHAGEN, DK – COLLABORATORS : JDS, NIRAS A/S, PK3



Project Responsible: Bjarke Ingels, Ole Schrøder, Julien De Smedt – Team: Bo Benzon, David Benitez, Eliza Rudkin, Jakob Lange, Joao Vieira Costa, Karsten Hammer Hansen, Kathrin Gimmel, Krestian Ingemann Hansen, Matias Labarca Clausen, Nanna Gyldholm Møller, Simon Herup, Simon Irgens-Møller, Thomas Garvin, Wataru Tanaka, Carina Kurzhals, Christer Nesvik, Jerôme Glay, Lacin Karaöz, Louise Fiil Hansen, Simon Portier, Yuteki Dozono, Michael Ferdinand Eliasen Henriksen, Armen Menendian, Peter Larsson, Henrik Lund, Ondrej Janku

WTC I

VILNIUS WORLD TRADE CENTER I

SIZE :310,000 M2 – LOCATION : VILNIUS, LT



Project Responsible: Bjarke Ingels, Ole Schrøder – Team: Karsten Hammer Hansen, Julie Schmidt Nielsen, Michael Ferdinand Eliasen Henriksen, Jerôme Glay, Simon Potier, Hans Bærholm, Marc Jay, Rie Shiomi, Roberto Rosales Salazar, Eva Hviid-Nielsen

WTC II

VILNIUS WORLD TRADE CENTER II

SIZE :200,000 M2 – LOCATION : VILNIUS, LT – COLLABORATOR : NIRAS A/S

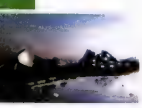


Project Responsible: Bjarke Ingels, Ole Schrøder – Team: Bo Benzon, David Benitez, Eliza Rudkin, Jakob Lange, Joao Vieira Costa, Karsten Hammer Hansen, Kathrin Gimmel, Krestian Ingemann Hansen, Matias Labarca Clausen, Nanna Gyldholm Møller, Simon Herup, Simon Irgens-Møller, Thomas Garvin, Wataru Tanaka, Jerôme Glay, Julie Schmidt-Nielsen, Simon Portier

ZIRA

ZIRA ZERO ISLAND

SIZE : 1.000.000 M2 – LOCATION : BAKU, AZERBAIJAN – CLIENT : AUROSITI HOLDING – COLLABORATOR : RAMBOLL



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen, Kai-Uwe Bergmann – Team: Sylvia Feng, Kinga Rajczykowska, Pål Arnulf Trodahl, Pauline Lavie, Maxime Enrico, Oana Simionescu, Alex Cozma, Molly Price, Ondrej Janku

HAV

SUPERHARBOUR

SIZE : 680 HA – LOCATION : FEMERN BELT, DK – CLIENT : DANISH AND GERMAN PRIVATE AND PUBLIC PARTNERING PROJECT – COLLABORATORS : JDS, BRUCE MAU DESIGN



Project Responsible: Bjarke Ingels, Julien De Smedt, Andreas Klok Pedersen, Dan Stubbergaard – Team: Anne Louise Breiner, David Zahle, Mads Birgens, Teis Draiby

VEJ

THE VEJLE HOUSES

SIZE : 15.000 M2 – LOCATION : VEJLE, DK – CLIENT : NCC & KUBEN – COLLABORATOR : JDS



Project Responsible: Bjarke Ingels, Julien De Smedt, Dan Stubbergaard – Team: Casper Larsen, Eva Hviid-Nielsen, Henning Stüben, Jakob Christensen, Karsten Hammer Hansen, Nanako Ishizuka, Narisara Ladawal, Nina Ter-Borch, Simon Irgens-Møller, Sophus Søbye, Dan Stubbergaard

W

W TOWERS

SIZE : 38,000M2 - LOCATION : PRAGUE, CZ - CLIENT : RED GROUP - COLLABORATOR : AKT



Project Responsible: Bjarke Ingels, Niels Lund Petersen - Team: Jan Magasanik, Kamil Szoltysek

HOL

HOLBÆK HOTEL

SIZE : 8,000 M2 - LOCATION : HOLBÆK, DK - CLIENT : BRAINSTONES, CORRELL EJENDOMME - COLLABORATOR : JDS



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen, Julien De Smedt - Team: Jan Tanaka

HHH

HOLBÆK KASBA

SIZE : 13,500 M2 - LOCATION : HOLBÆK, DK - CLIENT : BRAINSTONES



Project Responsible: Bjarke Ingels, Jakob Christensen - Team: Julie Schmidt-Nielsen

2KR

DOUBLE PERIMETER BLOCK

SIZE : 32,000 M2 - LOCATION : HOLBÆK, DK - CLIENT : BRAINSTONES



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen, Jakob Christensen - Team: Julie Schmidt-Nielsen, Mariano Castillo, Roberto Rosales Salazar, Simone Cartier

MET

STRETCH METAL HOUSING

SIZE : 17,000 - LOCATION : HOLBÆK, DK - CLIENT : SCHAUMANN

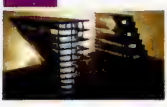


Project Responsible: Bjarke Ingels, Andreas Klok Pedersen, Jakob Christensen - Team: Julie Schmidt-Nielsen, Mariano Castillo, Roberto Rosales Salazar, Simone Cartier

WING

THE FAN BUILDINGS

SIZE : 21,000 M2 - LOCATION : COPENHAGEN, DK - CLIENT : BRYGGEN WATERFRONT APS - COLLABORATORS : JDS, NIRAS A/S



Project Responsible: Bjarke Ingels, Jan Borgstrøm, Rasmus Rodam, David Zahle, Thomas Christoffersen, Julien De Smedt - Team: Anders Ulsted, Andreas Ellitsgaard, Christer Nesvik, Christian Brejner, Claus Tversted, Dan Stubbergaard, Jan Tanaka, Kai-Uwe Bergmann, Katrin Betschinger, Kristina Loskotova, Kurt Jensen, Merete Andersen, Morten Hansen, Morten Lomholdt, Nanako Ishizuka, Ole Schrøder, Richard Howis, Sophus Søbye, Thomas Zacek, Tina Lund Højgaard Jensen, Tobias Hjortdal, Junhee Jung, Katrin Betschinger, Mikelis Putrams, Mikkel Marcker Stubgaard, Pernille Uglvig Jessen, Rasmus Sørensen, Junhee Jung, Annette Jensen, Rune Hansen, Henrik Ulsfort, Christer Nesvik

MAR

MARITIME YOUTH HOUSE

SIZE : 2,000 M2 - LOCATION : COPENHAGEN, DK - CLIENT : KVARTERLØFT COPENHAGEN, LOA FUND - COLLABORATORS : JDS, BIRCH & KROGBOE

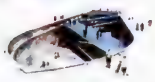


Project Responsible: Bjarke Ingels, Julien De Smedt, Henning Stüben, Annette Jensen - Team: Dorte Børresen, Finn Nørkjær, Jørn Jensen

SOF

THE DANISH MARITIME MUSEUM

SIZE : 17,500 M2 - LOCATION : HELSINGØR, DK - CLIENT : THE DANISH MERCANTILE AND MARITIME MUSEUM - COLLABORATOR : RAMBØLL



Project Responsible: Bjarke Ingels, David Zahle, Rune Hansen - Team: Karsten Hammer Hansen, Andy Yu, Pablo Labra, Marc Jay, Maria Mavrikou, Qianyi Lim, Peter Rieff, Tina Lund Højgaard, Annette Jensen, Johan Cool, Sara Sosio, Todd Bennett

PSY

PSYCHIATRIC HOSPITAL

SIZE : 6,000 M2 - LOCATION : HELSINGØR, DK - CLIENT : FREDERIKSBORG COUNTY, HELSINGØR HOSPITAL - COLLABORATORS : JDS, NCC, MOE & BRØDSGAARD



Project Responsible: Bjarke Ingels, Julien De Smedt, David Zahle, Jakob Eggen, Leif Andersen - Team: Anders Drescher, Anna Manosa, Annette Jensen, Ask Hvas, Casper Larsen, Christian Finderup, Dennis Rasmussen, Finn Nørkjær, Hanne Halvorsen, Henrik Juel Nielsen, Ida Marie Nissen, Jakob Møller, Jamie Meunier, Jesper Bo Jensen, Jesper Wichmann, Jørn Jensen, Kasper Brøndum Larsen, Lene Nørgaard, Louise Steffensen, Nanna Gyldholm Møller, Simon Irgens-Møller, Thomas Christoffersen, Xavier Pavia Pages

SJA

SJAKKET YOUTH CLUB

SIZE : 2,000 M2 - LOCATION : COPENHAGEN, DK - CLIENT : SJAKKET YOUTH CENTRE, REALDANIA - COLLABORATORS : JDS, BIRCH & KROGBOE

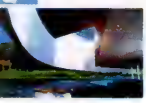


Project Responsible: Bjarke Ingels, Julien De Smedt, Sophus Søbye - Team: Bo Benzon, Christian Dam, David Zahle, Julie Schmidt-Nielsen, Kathrin Gimmel, Louise Steffensen, Mia Frederiksen, Nanna Gyldholm Møller, Nina Ter-Borch, Ole Elkjær-Larsen, Ole Nannberg, Olmo Ahlmann, Søren Lambertsen, Narisara Ladawal

AAA

WATER CULTURE HOUSE

SIZE : 5,000 M2 - LOCATION : ODENSE, DK - CLIENT : ODENSE MUNICIPALITY, REALDANIA FOUNDATION - COLLABORATOR : JDS



Project Responsible: Bjarke Ingels, Julien De Smedt, Finn Nørkjær, Kurt Jensen - Team: Annette Jensen, Casper Larsen, Christian Guttler, Christina Garcia Gomez, Eva Hviid-Nielsen, Gianfranco Biagini, Gudjon Kjartansson, Hanne Halvorsen, Hao Li, Helena Kristina Nyholm, Jakob Lange, Jamie Meunier, Jennifer Dahm Petersen, Jørn Jensen, Karsten Hammer Hansen, Lene Nørgaard, Oliver Grundahl, Peter Voigt Allbertsen, Rie Shiomi, Snorre Nash, Thomas Christoffersen, Thomas Tulinius

STA

STAVANGER CONCERT HALL

SIZE : 22,000 M2 - LOCATION : STAVANGER, NO - CLIENT : STAVANGER CITY COUNCIL, STAVANGER ORCHESTRA - COLLABORATOR : JDS

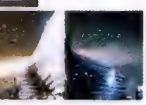


Project Responsible: Bjarke Ingels, Julien De Smedt, David Zahle - Team: Alistair Williams, Anders Drescher, Jakob Lange, Karsten Hammer Hansen, Marc Jay, Sandra Knöbel, Sune Nordby, Thomas Christoffersen

BKI

LANDSBANKINN

SIZE : 20,000 M2 HQ + 13,000 M2 DEVELOPMENT - LOCATION : REYKJAVIK, ICELAND - CLIENT : LANDSBANKINN - COLLABORATORS : EINAUM, ARKITEO, ANDRI MAGNASON, VSÓ, AKT, TRANSSOLAR



Project Responsible: Bjarke Ingels, Thomas Christoffersen, Agustin Perez-Torres - Team: Catherine Huang, Janghee Yoo, Junehee Jung, Jung IK Kong, Sonja Reisinger, Jan Magasanik, Maria Glez-Cabanellas, Grisha Zotov, Line Gericke, Marcello Cova, Simon Potier

SLU

SLUSSEN

SIZE : 150,000 M2 - LOCATION : STOCKHOLM, SE - CLIENT : STOCKHOLM MUNICIPALITY - COLLABORATORS : AKT, NOD



Project Responsible: Bjarke Ingels, Niels Lund Petersen - Team: Jan Magasanik, Daniel Sundlin, Marc Jay, Johan Cool, David Marek, Ole Schrøder, Roberto Rosales Salazar, Maria Mavrikou, Kamil Szoltysek, Ondrej Tichy

BRO

HOUSING BRIDGE

SIZE : 100,000 M2 - LOCATION : COPENHAGEN, DK - COLLABORATOR : JDS



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen - Team: Julien De Smedt, Jakob Christensen, Julie Schmidt Nielsen, Maxime Enrico, Oana Simionescu

KLM

THE CLOVER BLOCK

SIZE : 200,000 M2, 5000 RESIDENCES - LOCATION : COPENHAGEN, DK - CLIENT : KLØVERMARKEN DEVELOPMENT COMPANY - COLLABORATOR : JDS



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen - Team: Julien De Smedt, Bo Benzon, David Zahle, Jakob Christensen, Julie Schmidt-Nielsen, Ole Schrøder, Stefan Mylleager Frederiksen

HOLY

HOLY ROAD

SIZE : 4,500 M2 - LOCATION : ATHENS, GRE - CLIENT : OLIAROS S.A.

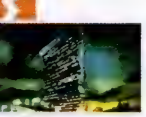


Project Responsible: Bjarke Ingels, Andreas Klok Pedersen - Team: Doug Stechschulte, Marie Lancon, Simon Lyager Poulsen, Andy Rah, Kinga Rajczykowska, Ondrej Janku

HOJ

RØDOVRE TOWER

SIZE : 27,500 M2 - LOCATION : RØDOVRE, DK - CLIENT : RØDOVRE MUNICIPALITY - COLLABORATOR : RAMBØLL



Project Responsible: Bjarke Ingels, Nanna Gyldholm Møller - Team: Frederik Lyng, Pål Arnulf Trodahl, Florian Feddereke, Jacub Chuchlik - Collaborator: Rambøll

VMCP

VMCP HOTEL

SIZE : 25.000 M2 - LOCATION : ARLANDA, SE - CLIENT : FIRST HOTEL



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen – Team: Douglas Stechschulte, Marie Camille Lancon, Simon Lyager Poulsen, Christer Nesvik, Simon Portier, Roberto Rosales, Sara Sosio

SHK

THE LEADERSHIP TOWER

SIZE : 100.000 M2 - LOCATION : DUBAI - CLIENT : SAID ABDUL HADI



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen – Team: Jakub Chuchlik

BAW

THE 5 PILLARS OF BAWADI

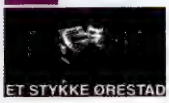
SIZE : 80.000 M2 HOTEL, 110.000 M2 RETAIL - LOCATION : DUBAI, UAE! - CLIENT : SAID ABDUL HADI - COLLABORATOR : AKT



Project Responsible: Bjarke Ingels, Agustin Perez-Torres, Ole Schrøder – Team: Enrico Lau, Catherine Huang, Marcello Cova, Ole Storjohann, Lacin Karaöz, Sonja Reisinger, Karsten Hammer Hansen

BI

ØRESTAD BIOPSY



Project Responsible: Bjarke Ingels – Advisor: Jens Thomas Arnfred

SHO

SHORTCUT



Project Responsible: Bjarke Ingels, Julien De Smedt – Collaborator: JDS

ITA

INFORMATION TECHNOLOGY AND ARCHITECTURE



Project Responsible: Bjarke Ingels, Julien De Smedt – Collaborators: JDS, E-Tect

SUB

THE NEW SUBURBS



Project Responsible: Bjarke Ingels, Julien De Smedt – Collaborator: JDS

DRE

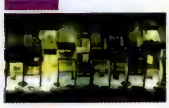
DREJEN RESIDENTIAL CITY



Project Responsible: Bjarke Ingels, Julien De Smedt – Collaborator: JDS

BBB

BETTER AND AFFORDABLE HOUSING



Project Responsible: Bjarke Ingels, Julien De Smedt, Søren Stærmose – Team: Christina Garcia Gomez, Annette Jensen, Casper Larsen, Claus Tversted, Dan Stubbergaard, David Zahle, Dhairya Sheel Ramesh Powar, Finn Nørkjær, Gudjon Kjartansson, Hanne Halvorsen, Kasper Brøndum Larsen, Lene Nørgaard, Narisara Ladawal, Nina Ter-Borch, Oliver Grundahl, Thomas Christoffersen, Thomas Tulinius – Collaborator: JDS

KTK

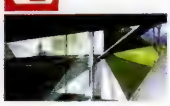
THE ROYAL DANISH THEATER



Project Responsible: Bjarke Ingels, Julien De Smedt – Team: Benedicte Erritzøe, Cristina Garcia Gomez, Finn Nørkjær, Gudjon Kjartansson, Jakob Ohm Laursen, Kristain Sejer, Laszlo Fecske, Oliver Grundahl, Thomas Christoffersen, Thomas Tulinius – Collaborators: JDS, Dr. Dante

MON

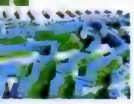
GEOLOGY MUSEUM AND VISITORS CENTER



Project Responsible: Bjarke Ingels, Julien De Smedt, David Zahle – Team: Annette Jensen, Finn Nørkjær, Gudjon Kjartansson, Henrik Juul Nielsen, Lene Nørgaard, Oliver Grundahl, Thomas Tulinius – Collaborator: JDS

DBF

DEUTSCHE BAHN FRANKFURT HOUSING QUARTER



Project Responsible: Bjarke Ingels, Julien De Smedt – Team: Gudjon Kjartansson, Henning Stüben, Henrik Juul Nielsen, Ida Marie Nissen, Jamie Meunier, Jesper Reiter, Jeppe Kjærsgaard Jørgensen, Lene Nørgaard, Oliver Grundahl, Thomas Tulinius, Viviana Vidal Iversen – Collaborator: JDS, Rambøll Nyvig

BKD

BIKUBEN STUDENT HOUSING



Project Responsible: Bjarke Ingels, Julien De Smedt – Team: Annette Jensen, Gudjon Kjartansson, Henrik Juul Nielsen, Ida Marie Nissen, Jeppe Kjærsgaard, Lene Nørgaard, Oliver Grundahl, Dhairya Sheel Ramesh Powar, Snorre Nash – Collaborators: JDS, Birch & Krogboe

GYM

HIGH SCHOOL OF THE FUTURE



Project Responsible: Bjarke Ingels, Julien De Smedt – Team: David Zahle, David Rahle, Henrik Juul Nielsen – Collaborators: JDS, Kant, Dorte Mandrup

GEM

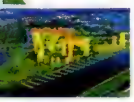
GRAND EGYPTIAN MUSEUM



Project Responsible: Bjarke Ingels, Julien De Smedt – Team: Barbara Wolff, Dorte Børresen, Henning Stüben, Henrik Juul Nielsen – Collaborators: JDS, Reed Kram, Moe & Brødsgaard

SYD

COPENHAGEN SOUTH HARBOUR



Project Responsible: Bjarke Ingels, Julien De Smedt – Team: Dorte Børresen, Henning Stüben, Henrik Juul Nielsen, Jeppe Kjærsgaard Jørgensen, Laszlo Fecske – Collaborator: JDS

FRE

FREJA PROPERTY'S ESTATE IN HERSTEDVESTER



Project Responsible: Bjarke Ingels, Julien De Smedt – Team: Annette Jensen, Dorte Børresen, Henning Stüben, Jamie Meunier, Thomas Christoffersen, Xavier Pavia Pages – Collaborator: JDS

SKY

SKY LOUNGE



Project Responsible: Bjarke Ingels, Julien De Smedt – Collaborator: JDS

HWH

HARDWOOD HOUSES



Project Responsible: Bjarke Ingels, Julien De Smedt – Team: David Zahle, Dhairya Sheel Ramesh Powar, Kasper Brøndum Larsen, Mads H. Lund, Morten Diediskis, Ole Elkjær-Larsen, Ole Nannberg, Peter Voigt Allbertsen, Rikke Møller Andersen, Søren Lambertsen, Thomas Christoffersen – Collaborator: JDS, Moe & Brødsgaard

PAV

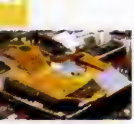
PRAGSBOULEVARD PAVILION



Project Responsible: Bjarke Ingels, Julien De Smedt, David Zahle – Collaborator: JDS

MAG

HIGH SQUARE MAGASIN DU NORD



Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen – Team: Finn Nørkjær, Henrik Juul Nielsen, Jesper Wichmann, Xavier Pavia Pages – Collaborators: JDS, Birch & Krogboe

BAD

COPENHAGEN HARBOUR BATH



Project Responsible: Bjarke Ingels, Julien De Smedt, Jakob Møller – Team: Finn Nørkjær, Christian Finderup, Henning Stüben, Ingrid Serritslev, Marc Jay – Collaborators: JDS, Birch & Krogboe, CC-Design

SCI

COPENHAGEN SCIENCE HOUSE

Project Responsible: Bjarke Ingels, Julien De Smedt – Collaborator: JDS



BNK

COPENHAGEN BUNKERS

Project Responsible: Bjarke Ingels, Julien De Smedt, Dorte Børresen – Collaborator: JDS



STO

STOCKHOLM CONTEMPORARY DANCE THEATER

Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen – Team: Francois Blanciak, Ingrid Serritslev – Collaborator: JDS



BLÅ

SPORT AND COMMUNITY CENTER IN NØRREBRO

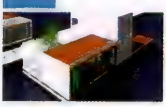
Project Responsible: Bjarke Ingels, Julien De Smedt – Team: Dorte Børresen, Ingrid Serritslev, Mads H. Lund, Marc Jay, Thomas Christoffersen – Collaborator: JDS



BÅD

PREFABRICATED HOUSEBOATS

Project Responsible: Bjarke Ingels, Julien De Smedt, Lars Larsen – Team: Annette Jensen, Jakob Lange, Jesper Bo Jensen, Jørn Jensen, Nanna Gyldholm Møller, Sune Nordby, Thomas Christoffersen, Karsten Hammer Hansen – Collaborator: JDS, CC-Design



RSH

RED STAR HARBOUR

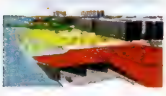
Project Responsible: Bjarke Ingels, Julien De Smedt, Andreas Klok Pedersen – Team: Anne Louise Breiner, Dan Stubbergaard, Mads Birgens, Teis Draiby Collaborator: JDS



RIG

DAUGAVA EMBANKMENT

Project Responsible: Bjarke Ingels, Julien De Smedt, Jakob Lange – Collaborator: JDS



SAX

YOUTH HOUSING IN GLADSAXE

Project Responsible: Bjarke Ingels, Julien De Smedt, Lars Larsen – Team: Jakob Lange, Jørn Jensen, Sune Nordby – Collaborator: JDS



AXS

ARCTIC CULTURAL CENTER

Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen – Team: Dorte Børresen, Karsten Hammer Hansen, Sandra Knöbel – Collaborators: JDS, Moe & Brødsgaard



FAX

HOUSEBOAT DOCK IN FAKSE LADEPLADS

Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen – Team: Karsten Hammer Hansen – Collaborator: JDS, CC-Design



BIR

ROOFTOP TERRACES IN BIRKEGADE

Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen – Team: Eva Hviid-Nielsen, Mia Frederiksen, Morten Lomholdt, Nanako Ishizuka – Collaborator: JDS



USB

BATHING FACILITIES AND BEACH



Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen – Team: Candice Enderlé, Mia Frederiksen, Sophus Søbye – Collaborator: JDS

LIM

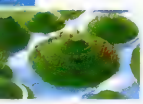
THE IRISH WORLD PERFORMING ART VILLAGE



Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen – Team: Anders Drescher, Narisara Ladawal, Nina Ter-Borch, Olmo Ahlmann Collaborator: JDS

WWA

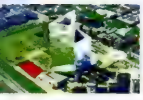
WHITE WATER ADVENTURE PARK



Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen – Team: Narisara Ladawal – Collaborator: JDS

EPO

EUROPEAN PATENT OFFICE



Project Responsible: Bjarke Ingels, Julien De Smedt, David Zahle – Team: Annette Jensen, Karsten Hammer Hansen, Nanna Gyldholm Møller, Narisara Ladawal, Nina Ter-Borch – Collaborators: JDS, Arup

PSY2

TRONDHEIM PSYCHIATRIC HOSPITAL



Project Responsible: Bjarke Ingels, Julien De Smedt, David Zahle – Team: Christian Dam, Jan Tanaka, Karsten Hammer Hansen – Collaborators: JDS, White

ESSO

STAVANGER HOUSING AND PARK



Project Responsible: Bjarke Ingels, Julien De Smedt, Andreas Klok Pedersen – Team: Jan Tanaka, Karsten Hammer Hansen, Nanna Gyldholm Møller, Nicola Schiaffano – Collaborators: JDS, BOA

AIR

COPENHAGEN AIRPORT



Project Responsible: Bjarke Ingels, David Zahle, Julien De Smedt – Team: Candice Enderlé, Christian Dam, Louise Heboll, Nanako Ishizuka, Niels Brockenhuus, Niels Lund Petersen, Ole Elkjær-Larsen, Peter Larson, Peter Voigt Allbertsen, Simon Herup, Thomas Garvin – Collaborator: JDS

K3B

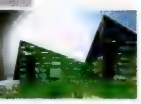
ØRESTAD CITY HOUSING



Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen
Team: Annette Jensen, Damita Yu, Karsten Hammer Hansen, Mia Frederiksen, Nanna Gyldholm Møller, Sophus Søbye, Tina Kortmann,
Collaborator: JDS

POL

HAMBROGSGADE OFFICE BUILDING



Project Responsible: Bjarke Ingels, Julien De Smedt, Andreas Klok Pedersen – Team: Candice Erderlé, Christian Dam, Jan Tanaka, Katrin Betschinger, Mia Frederiksen, Nanna Gyldholm Møller – Collaborators: JDS, Moe & Brødsgaard

RIN

PLANNING OF RINGKØBING CULTURAL WATERFRONT



Project Responsible: Bjarke Ingels, Julien De Smedt, Thomas Christoffersen – Team: Jan Tanaka, Karsten Hammer Hansen, Tina Kortmann – Collaborator: JDS

TIV1

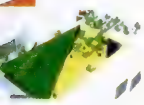
TIVOLI CONCERT HOUSE



Project Responsible: Bjarke Ingels, Julien De Smedt, Nanna Gyldholm Møller – Team: Nanako Ishizuka – Collaborator: JDS

DRM

THE FUTURE OF DAMMING



Project Responsible: Bjarke Ingels, Julien De Smedt, Dan Stubbergaard – Team: Jakob Christensen, Tove Fogelström – Collaborator: JDS

VAL

VALBY URBAN PLAN



Project Responsible: Bjarke Ingels, Julien De Smedt, Andreas Klok Pedersen – Team: Christian Dam, Dhairya Sheel Ramesh Powar, Jan Tanaka, Mia Frederiksen, Nanna Gyldholm Møller – Collaborator: JDS

KKS

KRISTIANSAND THEATER- OG CONCERTHOUSE



Project Responsible: Bjarke Ingels, Thomas Christoffersen, David Zahle, Julien De Smedt – Team: Jan Tanaka – Collaborator: JDS

HOME

HOTEL IN CHRISTIANSHAVN



Project Responsible: Bjarke Ingels, Julien De Smedt, Andreas Klok Pedersen – Team: Jakob Christensen, Jan Tanaka, Kathrin Gimmel, Simon Irgens-Møller – Collaborators: JDS, Moe & Brødsgaard

BCH

REHABILITATION CENTER IN CHARLOTTENLUND



Project Responsible: Bjarke Ingels, Julien De Smedt – Team: Christina Garcia Gomez, Annette Jensen, Casper Larsen, Claus Tversted, Dan Stubbergaard, David Zahle, Dhairya Sheel Ramesh Powar, Finn Nørkjær, Gudjon Kjartansson, Hanne Halvorsen, Kasper Brøndum Larsen, Lene Nørgaard, Marisara Ladawal, Nina Ter-Borch, Oliver Grundahl, Søren Stærmos, Thomas Christoffersen, Thomas Tulinius – Collaborator: JDS

BZR

BRUUNS BAZAAR SCANDINAVIAN STORES



Project Responsible: Julien De Smedt, Ole Schrøder, Bjarke Ingels – Team: Ali Tabatabai, Bo Benzon, Candice Enderlé, Christian Dam, Joao Vieira Costa, Karsten Hammer Hansen, Peter Larson, Stefan Mylleager Frederiksen – Collaborator: JDS

AUF

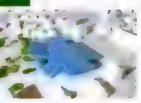
AALBORG UNIVERSITET



Project Responsible: Bjarke Ingels, Julien De Smedt, Karsten Hammer Hansen – Team: Peter Berg – Collaborator: JDS

SKUB

CULTURE CENTER IN ODDUP



Project Responsible: Bjarke Ingels, Julien De Smedt, Andreas Klok Pedersen – Team: Jakob Lange – Collaborators: JDS, Nord

1ST

HOTEL AND CONFERENCE CENTER



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen, Julien De Smedt – Team: Bo Benzon, Christian Bay, Damita Yu, Enrico Lau, Jakob Christensen, Jan Tanaka, Julie Schmidt-Nielsen, Karla Spennrath, Karsten Hammer Hansen, Kathrin Gimmel, Peter Larson, Simon Irgens, Qianyi Lim, Søren Lambertsen, Thomas Garvin – Collaborator: JDS

TYP

DRAGON HOUSING



Project Responsible: Bjarke Ingels, Julien De Smedt, Morten Lumholdt – Team: Bo Benzon, Ole Mannberg – Collaborator: JDS

KUNG

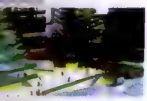
UMEÅ CITY HALL SQUARE



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen, Julien De Smedt – Team: Jakob Christensen, Jan Tanaka – Collaborators: JDS, White A/S

RAC

STATE ADMINISTRATIVE CITY



Project Responsible: Julien De Smedt, Bjarke Ingels, Simon Irgens – Team: Catherine Huang, Enrico Lau, Jerôme Glay, Jonas Lehmann, Nanna Gyldholm Møller, Ondrej Tichy, Sebastian Frerichs, Kathrin Gimmel, Karsten Hammer Hansen – Collaborator: JDS

LOA

SPORTS CENTER



Project Responsible: Bjarke Ingels, Julien De Smedt, Ole Schrøder – Team: Jakob Lange, Jakob Christensen, Jan Tanaka – Collaborator: JDS

MER

DOLPHINARIUM AND WELLNESS CENTRE



Project Responsible: Bjarke Ingels, Julien De Smedt, Simon Herup – Team: David Benitz, Jakob Lange, Joao Vieira Costa, Julie Schmidt-Nielsen, Karla Spennrath, Karsten Hammer Hansen, Kathrin Gimmel, Leon Rost, Yooju Yooju – Collaborator: JDS

KRI

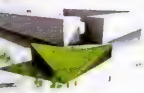
KRISTIANSAND AQUASENTER



Project Responsible: Bjarke Ingels, Jennifer Dahm Petersen, Rikke Møller Andersen – Team: Jakob Christensen, David Benitez, Julie Schmidt-Nielsen, Christian Dam

AKT

CULTURE PAVILION



Project Responsible: Bjarke Ingels, Julien De Smedt, Ole Schrøder – Team: Jakob Lange, Jan Tanaka, Mia Frederiksen – Collaborators: JDS, Pihl A/S, Tækker A/S

BIL

CAR PARK AND HOUSING



Project Responsible: Bjarke Ingels, Julien De Smedt, Jennifer Dahm Petersen – Team: Louise Heboll, Peter Larson, Thomas Garvin, David Benitez – Collaborator: JDS

DR2

DR2



Project Responsible: Bjarke Ingels, Julien De Smedt, Andreas Klok Pedersen – Team: Jakob Lange – Collaborator: JDS

KRP

KROYERS PLADS



Project Responsible: Bjarke Ingels, Julien De Smedt, David Zahle – Team: Bo Benzon, David Vega, Jakob Christensen, Jennifer Dahm Petersen, Kathrin Gimmel, Marc Jay, Peter Larson, Peter Gavin Kornerup, Peter Voigt Albertsen, Simon Irgens-Møller – Collaborators: JDS, NCC, Carlyle Group

POST

STAVANGER POST OFFICE



Project Responsible: Bjarke Ingels, Julien De Smedt, Jakob Christensen – Team: Kathrin Gimmel – Collaborator: JDS

UPX

UPPER TEN TYPEHOUSES



Project Responsible: Bjarke Ingels, Julien De Smedt, Nanna Gyldholm Møller – Team: Morten Lomholdt, Ole Nannberg – Collaborator: JDS

MID

BANK HEADQUARTERS IN MIDDELFART



Project Responsible: Bjarke Ingels, Julien De Smedt, Karsten Hammer Hansen – Team: Louise Heboll – Collaborator: JDS

NAB

NORTH ATLANTIC CULTURE HOUSE



Project Responsible: Bjarke Ingels, Julien De Smedt, Andreas Klok Pedersen – Team: Jakob Christensen, Jan Tanaka, Simon Irgens-Møller – Collaborator: JDS

M2

M2 TYPE HOUSES



Project Responsible: Bjarke Ingels, Julien De Smedt, Kurt Jensen – Team: Bo Benzon, Casper Larsen, David Vega, David Zahle, Hao Li, Jeppe Ecklon, Karsten Hammer Hansen, Kasper Brøndum Larsen, Livia Paula Zanelli De Morais, Nanna Gyldholm Møller, Ole Elkjær-Larsen, Ole Nannberg, Peter Voigt Albertsen, Sophus Søbye, Tina Lund Højgaard Jensen – Collaborator: JDS

MAS

MULTI-PURPOSE HALLS IN ASSENS



Project Responsible: Bjarke Ingels, Julien De Smedt, Eva Hviid-Nielsen – Team: Katrin Betschinger – Collaborator: JDS

SKI

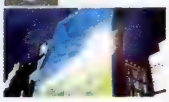
TRYSIL SKI RESORT



Project Responsible: Bjarke Ingels, Jakob Lange – Team: Benny Jepsen, Jakob Christensen, Jørgen Smeby, Kathrin Gimmel, Nina Soppelsa, Sara Almstrup

NYC

HOTEL, RESTAURANT AND CLUB



Project Responsible: Bjarke Ingels, Jakob Lange – Team: Thomas Christoffersen, Bo Benzon, David Zahle, Maria Sole Bravo

FUR I

VILLA FUR



Project Responsible: Bjarke Ingels, Bo Benzon – Team: Sophus Søbye, Ondrej Tichy, Roberto Rosales Salazar, Jeppe Ecklon, Karin Björsmo

FUR II

VILLA FUR II



Project Responsible: Bjarke Ingels, Thomas Christoffersen – Team: Junhee Jung, Catherine Huang, Marie Glez-Caballas

GAS

INTERNAL EXPANSION OF ØSTRE GASVÆRK THEATER



Project Responsible: Bjarke Ingels, Simon Irgens – Team: Henrik Schafranek, Lorenzo Pannot

MDE

MARINA DEL ESTE HOTEL



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen, Julie Schmidt-Nielsen – Team: Eva Hviid-Nielsen, Jakob Christensen, Bo Benzon, Peter Gavin Kornerup

MGS

MARGRETHESTADEN



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen – Team: Daichi Takano, Julie Schmidt-Nielsen, Peter Larson, Simone Cartier

VIB I

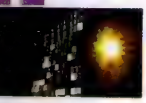
VIBENHUS OFFICE BUILDING



Project Responsible: Bjarke Ingels, Thomas Christoffersen, Marc Jay – Team: Andy Yu, David Marek, Qianyi Lim, Roberto Rosales Salazar, Simone Cartier, Wataru Tanaka, Jakob Henke

VIB II

VIBENHUS HIGH-RISE



Project Responsible: Bjarke Ingels, Marc Jay – Team: Andy Yu, Qianyi Lim

ALB

HERSTEDLUND COMMUNITY TOWER



Project Responsible: Bjarke Ingels, Mark Jay – Team: Roberto Rosales Salazar

DUN

THE DUNNY SHOW



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen – Team: David Vega

HIL

HILLERØD



Project Responsible: Bjarke Ingels, Ole Schrøder – Team: Andy Yu, David Vega, Jakob Lange, Kristoffer Harling, Roberto Rosales Salazar, Ville Haimala

GRØ

GRØNTTORVET HILLS



Project Responsible: Bjarke Ingels, Jakob Lange – Team: David Vega, David Zahle, Hans Bærholm, Louise Høyer, Peter Gavin Kornerup, Rie Shiomi

NAI

NEW FACES IN EUROPEAN ARCHITECTURE



Project Responsible: Bjarke Ingels, Eva Hviid-Nielsen – Team: Joshua Petrie, Mikelis Putrams

BIO

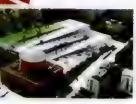
MOVIE THEATER IN NYKØBING



Project Responsible: Bjarke Ingels, Krestian Ingemann Hansen – Team: Mikelis Putrams, Joshua Petrie, Roberto Rosales Salazar

ASP

ASPLUND LIBRARY EXTENSION



Project Responsible: Bjarke Ingels, Krestian Ingemann Hansen – Team: Christer Nesvik, David Zahle, Jan Magasanik, Kai-Uwe Bergmann, Kathrin Gimmel, Nanna Gyldholm Møller, Ondrej Tichy

ITU

IT INCUBATOR



Project Responsible: Morten Lomholdt, Rie Shiomi – Team: Peter Kornerup

ISR

ISRAEL'S SQUARE



Project Responsible: Bjarke Ingels, Niels Lund Petersen – Team: Andy Yu, Mikelis Putrams, Nanna Gyldholm Møller, Rie Shiomi

KINA

YANCHENG + PIZHOU



Project Responsible: Bjarke Ingels, Niels Lund Petersen, Nanna Gyldholm Møller – Team: David Vega, Roberto Rosales Salazar

NLP

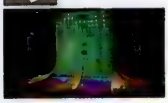
NATIONAL LIBRARY OF THE CZECH REPUBLIC



Project Responsible: Bjarke Ingels, Kathrin Gimmel – Team: David Vega, Henrik Schafranek, Jan Magasanik, Kai-Uwe Bergmann, Krestian Ingemann Hansen, Marc Jay, Mariano Castillo, Matias Labarca Clausen, Ondrej Tichy, Simone Cartier

JESS

JESSHEIM HOTEL



Project Responsible: Bjarke Ingels, Marc Jay, Rasmus Rodam – Team: Andy Yu, Christian Brejner, David Vega, Eva Hviid-Nielsen, Jan Borgstrøm, Kristoffer Harling, Matias Labarca Clausen, Martin Hjejl, Jin Kyung Park, Masatoshi Oka, Maria Glez-Cabanellas, Armen Menendian

LIL

HAFJELL SKI RESORT



Project Responsible: Bjarke Ingels, Jakob Lange – Team: Andy Yu, Camilla Hoel Eduardsen, Dariusz Bojarski, David Marek, David Vega, Merete Kinnerup Andersen, Pablo Ladra

BCN

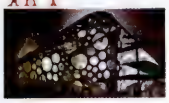
BARCELONA PROTOTYPE



Project Responsible: Bjarke Ingels, Maria Sole Bravo – Team: Christian Bratz, Jeppe Ecklon, Louise Fiil Hansen, Michael Ferdinand Eliasen Henriksen, Teis Draiby

TIV II

TIVOLI RETAIL SHOP



Project Responsible: Bjarke Ingels, Niels Lund Petersen, Julien De Smedt – Team: Karsten Hammer Hansen, Louise Høyer, Nanako Ishizuka, Nanna Gyldholm Møller, Rie Shiomi, Stefan Mylleager

TRE

TRETORN RESIDENCES



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen – Team: Agustin Perez Torres, Camilla Hoel Eduardsen, Jakob Lange, Rasmus Rodam

OPAL

OPAL TORGET URBAN STUDY



Project Responsible: Bjarke Ingels, Rasmus Rodam, Niels Lund Petersen – Team: David Marek, Maria Mavrikou, Roberto Rosales Salazar, Sonja Reisinger, Helene Käschel, Jin Kyung Park

NEO

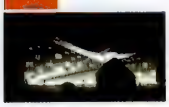
NEOPOLIS TECHNOPARK



Project Responsible: Bjarke Ingels, Eva Hviid-Nielsen, Nanna Gyldholm Møller – Team: Ondrej Tichy, Teis Draiby

SORO

HOUSING, RETAIL AND PARKING IN SORO



Project Responsible: Bjarke Ingels, Nanna Gyldholm Møller – Team: Byungki Kim, Eva Hviid-Nielsen, Niels Lund Pedersen, Julie Schmidt-Nielsen, Ondrej Tichy, David Marek, Liva Paula Zanelli De Morais, Maria Mavrikov

BI

BIG IDEAS EXHIBITION



Project Responsible: Bjarke Ingels, Jan Magasanik – Team: Ondrej Tichy, Henrik Schafranek, Jakon Monefeldt, Peter Rieff, Jonas Bülow-Olsen Wolffbrandt

WAR

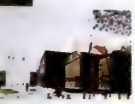
WARSAW MUSEUM OF MODERN ART



Project Responsible: Bjarke Ingels, David Zahle – Team: Agustin Perez Torres, Andy Yu, David Vega, Jan Magasanik, Kai-Uwe Bergmann, Kristina Loskotova, Louise Hansen, Marc Jay, Pablo Ladra, Peter Larson, Peter Rieff, Simon Lyager Poulsen, Tina Lund Højgaard Jensen

CARL

CARLSBERG CAMPUS



Project Responsible: Bjarke Ingels, Ole Schrøder – Team: David Marek, Kai-Uwe Bergmann, Louise Fiil Hansen, Michael Ferdinand Eliasen Henriksen, Ondrej Tichy – Collaborators: Cobe, e-Types, Cowi, SLA, Gallery VI

REF

REFSHALEØEN STUDY



Project Responsible: Bjarke Ingels, Ole Schrøder – Team: Michael Ferdinand Eliasen Henriksen

KIEV

HOUSING, RETAIL AND PARKING IN KIEV



Project Responsible: Bjarke Ingels, Nanna Gyldholm Møller – Team: Ondrej Tichy, David Marek, Liva Paula Zanelli De Morais, Eva Hviid-Nielsen, Julie Schmidt-Nielsen, Teis Draiby, Lenka Lesso, Daichi Takano – Collaborator: Zotov & Co

GUD

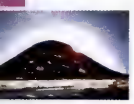
SDR. TRANDERS



Project Responsible: Bjarke Ingels, Jeppe Ecklon – Team: Peter Larsson

HOR

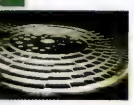
HANDBALL ARENA AND HOUSING



Project Responsible: Bjarke Ingels, David Zahle – Team: Andy Yu, Pablo Lebra

TERM

SANTA CESAREA TERME



Project Responsible: Bjarke Ingels, Julie Schmidt-Nielsen – Team: Ole Schrøder, Martin Hejl

VEGA

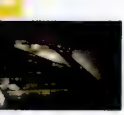
MEGA VEGA



Project Responsible: Bjarke Ingels, Jakob Lange – Team: Andreas Klok Pedersen, Lenka Lesso, Maria Sole Bravo, Pablo Labra, Peter Rieff, Tina Lund Højgaard Jensen, Yuteki Dozono

TYF

TYFONEN



Project Responsible: Bjarke Ingels, Marc Jay – Team: Andy Yu, Armen Menendian, Carina Kurzhals, Enrico Lau, Jeppe Marling Kiib, Julie Schmidt-Nielsen, Karsten Hammer Hansen, Luis Felipe González Delgado, Martin Hejl, Masatoshi Oka, Sigurd Elling

PARK

PARKEN NEW SPORTS ARENA



Project Responsible: Bjarke Ingels, Niels Lund Petersen – Team: Nanna Gyldholm Møller, Catherine Huang, Jonas Lehmann, Niels Lund Petersen, Ondrej Tichy

RUD

RUDKØBING LANGELAND MASTERPLAN



Project Responsible: Bjarke Ingels, Peter Larsson – Team: Jakob Lange, Joost Van Mes, Yuteki Dozono

BOR

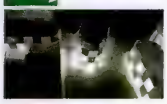
BORGERGADE HOUSING



Project Responsible: Bjarke Ingels, Marc Jay – Team: David Zahle, Martin Hejl, Jennifer Myers, Masatoshi Oka, Jan Borgstrøm

RADIO

RADIOHUSET



Project Responsible: Bjarke Ingels, Niels Lund Petersen – Team: Andy Yu, Carina Kurzhals, Daichi Takano, Kamil Szoltysek, Julia Szierer, Daniel Sundlin, Joanna Gasparski.

TATE

TATE MOBILE



Project Responsible: Bjarke Ingels, Niels Lund Petersen – Team: Brian Yang, Catherine Huang, Yuteki Dozono, Andreas Klok Pedersen

BIGX

COPENHAGEN EXPERIMENTS, STOREFRONT



Project Responsible: Bjarke Ingels, Kai-Uwe Bergmann – Team: Jan Magasanik, Doug Stechshulte, Lacin Karaöz, Marie Camille Lancon, Toke Nielsen, Wayne Congar

KERT

KERTEMINDE HARBOUR FRONT



Project Responsible: Bjarke Ingels, Julie Schmidt-Nielsen – Team: Simon Portier – Collaborator: KLAR

VOID

VOID HOUSE



Project Responsible: Bjarke Ingels, Jakob Lange – Team: Merete Kinnerup Andersen, David Zahle, Sonja Reisinger, Po Yuan Lin, Line Gericke, Annette Jensen, Anders Ulsted, Helene Käschel, Alexandru Marian Cozma, Hanna Johanson

RING

RING HOUSE



Project Responsible: Bjarke Ingels, Jakob Lange – Team: Merete Kinnerup Andersen, David Zahle, Sonja Reisinger, Po Yuan Lin, Line Gericke, Annette Jensen, Anders Ulsted, Helene Käschel, Alexandru Marian Cozma, Hanna Johanson

SUK

SUPERKILEN



Project Responsible: Bjarke Ingels, Nanna Gyldholm-Møller, Mikkel Stubgaard – Team: Jonas Lehmann, Lacin Karaöz, Ondrej Tichy, Jan Borgstrøm, Jonas Barre, Nicklas Antoni Rasch

TEN

TIANJIN TENNIS CENTER



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen – Team: Christer Nesvik, Doug Stechshulte, Grisha Zotov, Marie Camille Lancon, Simon Lyager Poulsen

4D

ZIG ZAG HOUSING AND OFFICES



Project Responsible: Bjarke Ingels, Niels Lund Petersen – Team: Brian Yang, Catherine Huang, Enrico Lau – Collaborator: AKT

SH

SOUTH HARBOUR OFFICE AND HOUSING



Project Responsible: Bjarke Ingels, Marc Jay – Team: Masatoshi Oka, Sigurd Elling, Jennifer Myers

LEEDS

LEEDS SHOPPING AND HOUSING



Project Responsible: Bjarke Ingels, Jakob Lange – Team: Bo Benzon, Jerôme Glay, Merete Kinnerup Andersen – Collaborator: Heatherwich Studio

RAC2

RAC2 BRUXELLES



Project Responsible: Bjarke Ingels, Nanna Gyldholm Møller – Team: Jonas Lehmann, Brian Yang, Cathrine Huang, Enrico Lau, Jerome Glay, Sebastian Frerichs

FAB

FABRIKKEN OFFICES



Project Responsible: Bjarke Ingels, Kai-Uwe Bergmann – Team: Marc Jay, Louis Filipe González Delag, Tobias Hjortdal, Bo Benzon, Rasmus Rodam, Armen Menendian, Kinga Rajczykowska, John Clark, Masatoshi Oka, Sligurd Elling, Jennifer Myer, Enrico Lau, Jan Borgstrøm

KOLH

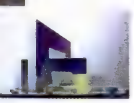
STUDENT HOUSING FOR HØPFNER



Project Responsible: Bjarke Ingels, David Zahle, Julie Schmidt-Nielsen – Team: Jonas Lehmann, Pål Arnulf Trodahl, Armen Menendian, Enrico Lau, Luis Delgado, Jakob Lange, Pauline Lavie, Simon Potier, Kamil Szoltysek

POT

POTSDAMER PLATZ BERLIN



Project Responsible: Bjarke Ingels, Jakob Lange – Team: Carolien Schippers, Merete Kinnerup Andersen, Sebastian Frerichs

ØRE

ØRESUNDSPARKEN



Project Responsible: Bjarke Ingels, Ole Schrøder – Team: David Zahle, Jeremo Glay, Simon Potier, Nanna Gyldholm Møller, Marcello Cova, Lacin Karaoz, Marcello Cova, Ole Storjohan, Frederik Lyng, Pål Arnulf Trodahl, Joanna Gasparski, Jonas Lehmann, Joao Albuquerque, Alexandru Marian Cozma

MONT

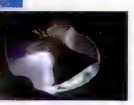
MONTENEGRO RESIDENCES



Project Responsible: Bjarke Ingels, Rune Hansen – Team: Armen Menendian, Grisha Zotov, Sebastian Frerichs, Brian Yang, Morten Wulff

BLÅP

THE BLUE PLANET



Project Responsible: Bjarke Ingels, David Zahle – Team: Karsten Hammer Hansen, Cat Huang, Enrico Lau, Frederik Lyng, Pål Arnulf Trodahl, Line Gericke – Collaborators: Arup Agu, Vogt, Battle Maccarthy

HOT

HOTEL STAVANGER



Project Responsible: Bjarke Ingels, Nanna Gyldholm Møller – Team: Pål Arnulf Trodahl, Jonas Lehmann, Luis Delgado, Frederik Lyng, Morten Wulff, Line Gericke, Niels Lund Petersen, Armen David Menendian

STR

STRANDPROMENADEN



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen – Team: Marie Camille Lancon, Doug Stechshulte, Andy Rah, Tobias Hjortdal, Jan Borgstrøm, Kinga Rajczykowska

ARR

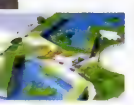
ARRIVA



Project Responsible: Bjarke Ingels, Thomas Christoffersen – Team: Janghee Yoo, Junhee Jung

KOL

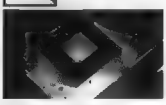
MOTEL KOLDING



Project Responsible: Bjarke Ingels, Rune Hansen – Team: Armen Menendian, Sebastian Frerichs, Grisha Zotov, Morten Wulff

ODE

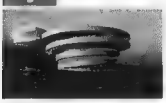
ODENPLAN STOCKHOLM



Project Responsible: Bjarke Ingels, Rasmus Rodam – Team: Sonja Reisinger, Maria Glez-Cabanellas, Masatoshi Oka, Jung Ik Hong, Morten Wulff, Arme Menendian, Jin Kyung Park, Daniel Sundlin

BAKU

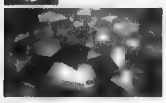
BAKU [illegible]



Project Responsible: Bjarke Ingels, Doug Stechschulte, Kai-Uwe Bergmann – Team: Jakob Lange, Sonja Reisinger, John Clark, Todd Bennett – Collaborator: Rambøll

ABU

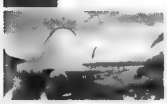
ABU DHABI



Project Responsible: Bjarke Ingels, Kai-Uwe Bergmann – Team: Ole Storjohann, Marcello Cova, Andy Rah, Sonja Reisinger, Sara Sosio, Helene Käsche Collaborators: AKT, Realities United

KHA

KHALIFA PARK



Project Responsible: Bjarke Ingels, Kai-Uwe Bergmann – Team: Andreas Klok Pedersen, Marie Camille Lancon, Jung Ik Hong, Morten Wulff, Andy Rah, Storjohann, Marcello Cova, Helene Käschel – Collaborators: AKT, Realities United

UTR

UTRECHT LIBRARY



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen – Team: Doug Stechshulte, Marie Camille Lancon, Jung Ik Hong, Maria Glez-Cabanellas

DGI

DGI HOLMEN



Project Responsible: Bjarke Ingels, Thomas Christoffersen – Team: Janghee Yoo, Junhee Jung, Marie Camille Lancon, Doug Stechshulte, Frederik Ly Nanna Gyldholm Møller

HUA

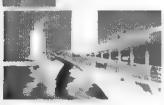
HUAXI



Project Responsible: Bjarke Ingels, Niels Lund Petersen – Team: Andy Rah, Ole Storjohann, Daniel Sundlin, Kinga Rajczykowska, Sylvia Feng

QUI

QUINGDAO BRIDGE



Project Responsible: Bjarke Ingels, Masatoshi Oka – Team: Jung Ik Hong, Maria Glez-Cabanellas, Daniel Sundlin, Rasmus Rodam

GYNG

GYNGEMOSEHALLEN



Project Responsible: Bjarke Ingels, Masatoshi Oka – Team: David Zahle, Todd Bennett, Ken Aoki – Collaborator: Pihl

NHU

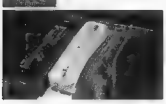
NORTH HARBOUR MASTERPLAN



Project Responsible: Bjarke Ingels, Ole Schrøder – Team: Michael F. Eliasen Henriksen, Hanna Johanson, Joanna Gasparski, Joao Albuquerque, Kai-U Bergmann, Karsten Hammer Hansen – Collaborators: PK3, Cowi

PHUS

PARKING HOUSE HOLDING



Project Responsible: Bjarke Ingels, Rune Hansen – Team: Armen Menendian, Jakub Chuchlik, Morten Wulff, Grisha Zotov

DPC

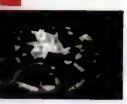
DANUBIA PARK



Project Responsible: Bjarke Ingels, Nanna Gyldholm Møller – Team: David Zahle, Gabrielle Nadeau, Frederik Lyng

HOS

HOSPICE SØNDERGÅRD



Project Responsible: Bjarke Ingels, Nanna Gyldholm Møller – Team: Jan Borgstrøm, Frederik Lyng, Gabrielle Nadeau, Rune Hansen

KOLH

HOTEL KOLDING



Project Responsible: Bjarke Ingels, Jakob Lange – Team: Pål Arnulf Trodahl, Pauline Lavie – Collaborator: Niras

RIK

MARIEBERG STOCKHOLM



Project Responsible: Bjarke Ingels, Nanna Gyldholm Møller – Team: Jakob Lange, Pauline Lavie, Armen Menendian, Frederik Lyng, Gabrielle Nadeau, Alexandru Marian Cozma, Dana Simionescu

GMO

GMOMA EXHIBITION



Project Responsible: Bjarke Ingels, Thomas Christoffersen – Team: Jakob Henke

TAT

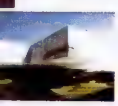
TALLINN TOWN HALL



Project Responsible: Bjarke Ingels, Jakob Lange – Team: Ondrej Janku, Hanna Johansson, Daniel Sundlin, Harry Wei, Alex Cozma, Jin-Kyung Park

CCT

CULTURAL CENTER TAMAYO



Project Responsible: Bjarke Ingels, Andreas Klok Pedersen – Team: Maxime Enrico, Pauline Lavie, Pål Arnulf Trodahl

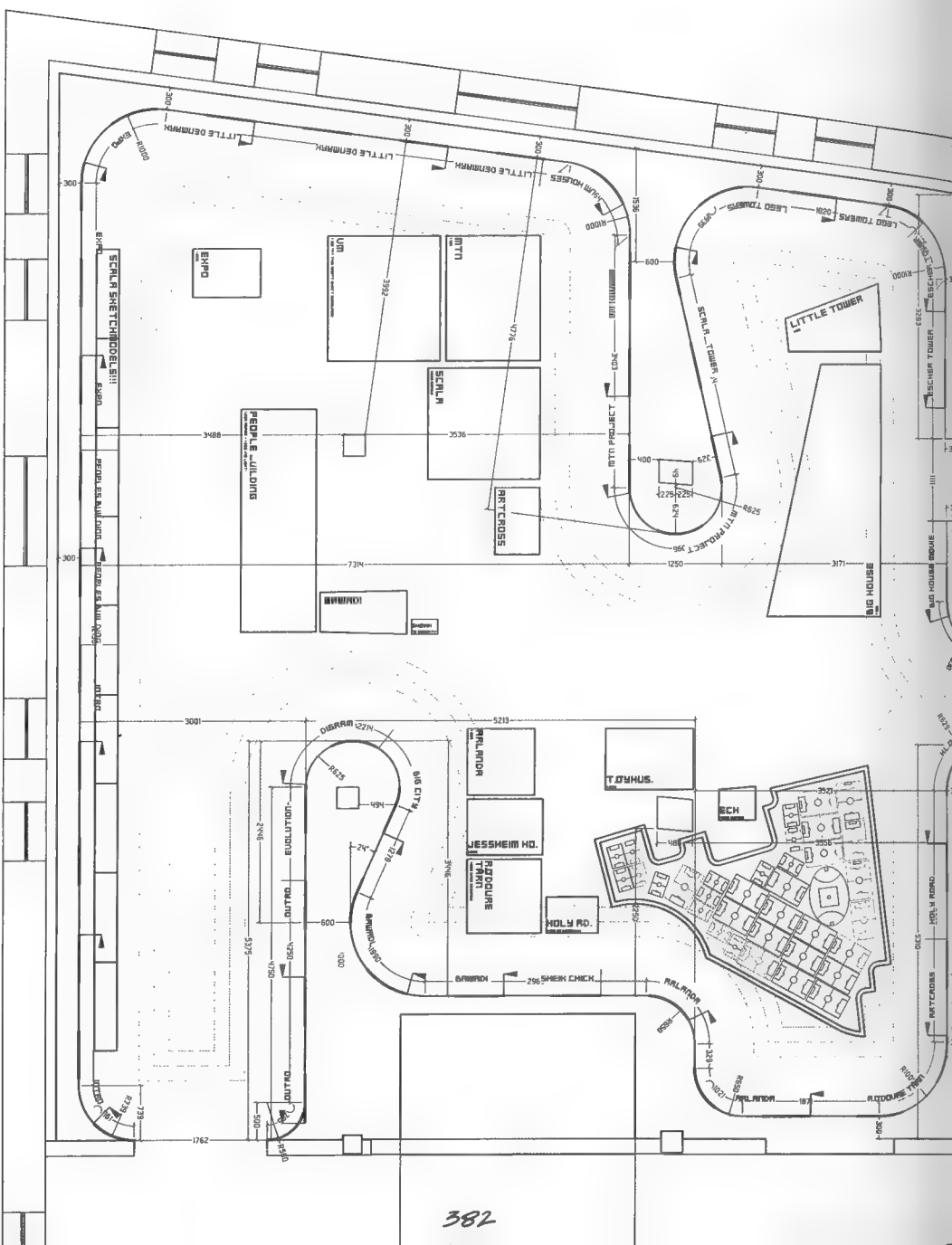
YES

YES IS MORE



Project Responsible: Bjarke Ingels, Bo Benzon, Joanna Gasparski – Team: Ken Aoki, Sebastian Latz, Gabrielle Nadeau, Frederik Lyng, Jakob Lange, Jonas Barre, Jin Kyung Park, Todd Bennett, Johan Cool, Pauline Lavie, Thomas Christoffersen, Kai-Uwe Bergman, Darja Pahhota, Hanna Johansson, Andreas Pedersen, Elisabeth Ginsberg, David Zahle, Armen Menendian.

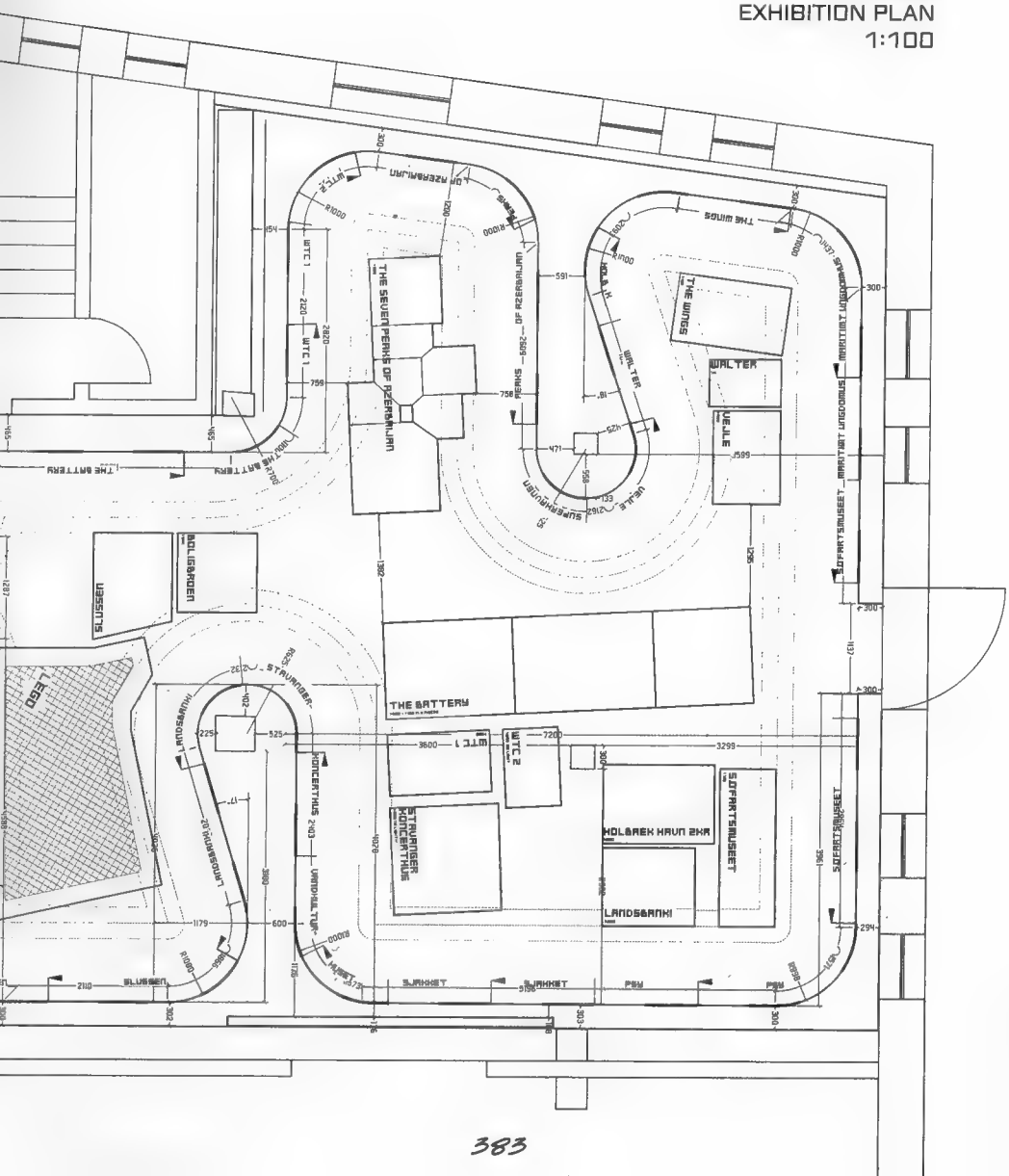
YES IS MORE @ DAC



Exhibition: 20. February - 31. May 2009
Location: DAC - Danish Architecture Center
Strandgade 27B
DK-1401 Copenhagen K
Projects: 34
Models: 30
Podiums: 30
Podium material: MDF, painted black, light tubes
Acrylic plates: 45; 2050 x 2592 mm with print
Total length of backlit wall structure: 118 m
Wood and alu construction
Light tubes: 400
Screens: 19

1m

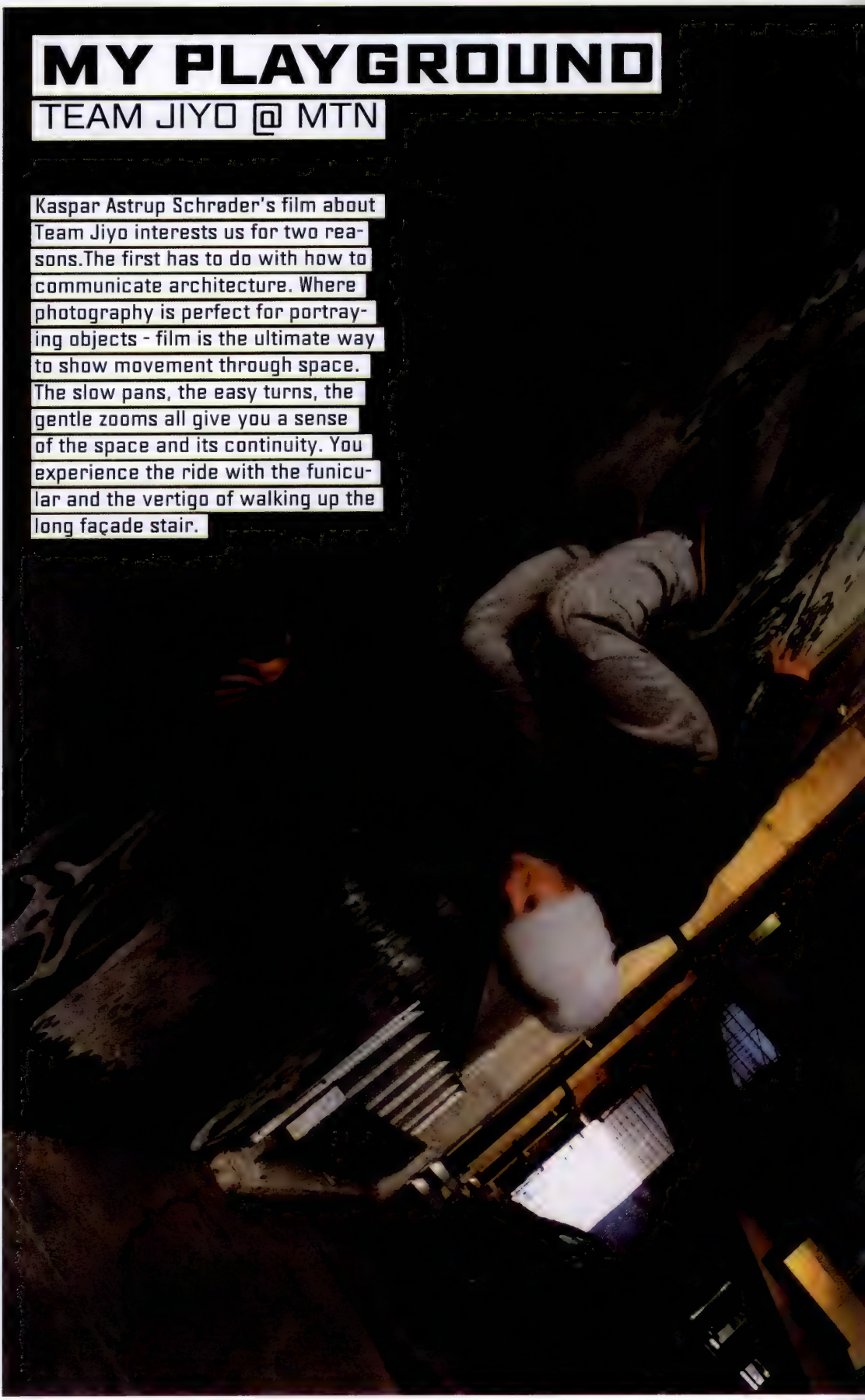
YES IS MORE
EXHIBITION PLAN
1:100



MY PLAYGROUND

TEAM JIYO @ MTN

Kaspar Astrup Schrøder's film about Team Jiyo interests us for two reasons.The first has to do with how to communicate architecture. Where photography is perfect for portraying objects - film is the ultimate way to show movement through space. The slow pans, the easy turns, the gentle zooms all give you a sense of the space and its continuity. You experience the ride with the funicular and the vertigo of walking up the long façade stair.





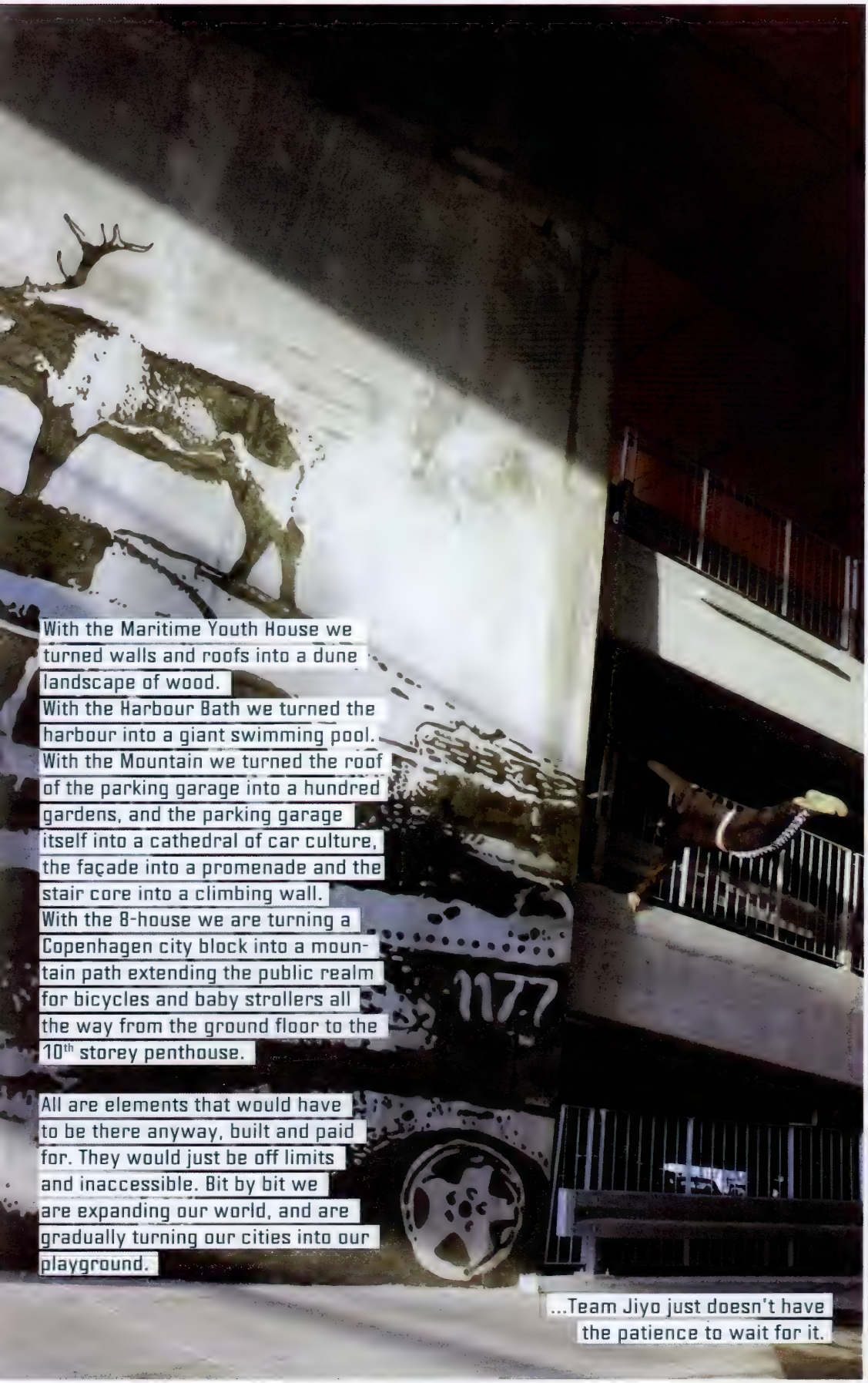
As an architectural film alone, it would be boring. Slow. Empty. But with the two guys jumping around, testing all the surfaces, expanding the space - you perceive the architecture as it really is: the framework for human life. Architecture is a means, life is its purpose.

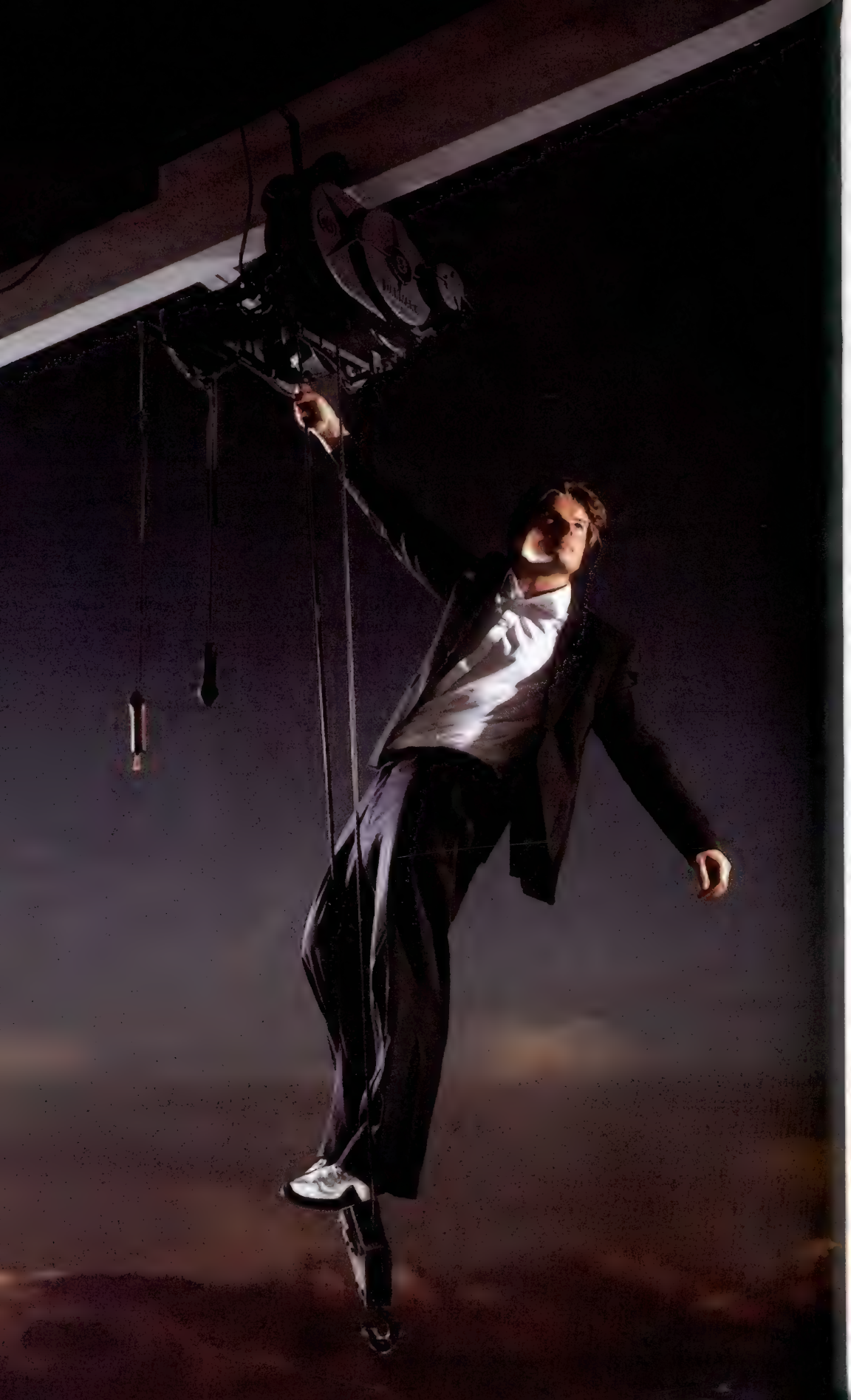
Secondly, because what Team Jiyo does - through exercise and acrobatics - is what we try to do through models, drawings, wood, steel and cement: They expand the public realm within the city. By climbing higher and jumping farther, they reclaim territory that is normally lost in the city, inaccessible to human occupation - an unexploited resource. For them parking garages, rooftops, alleys, containers, façades are all accessible surfaces, part of their playground.





When we work we always have a client, a need to fulfill or a demand to meet. But we try to look beyond, and see if there are any hidden resources or any latent potential that can be activated.


With the Maritime Youth House we turned walls and roofs into a dune landscape of wood.
With the Harbour Bath we turned the harbour into a giant swimming pool.
With the Mountain we turned the roof of the parking garage into a hundred gardens, and the parking garage itself into a cathedral of car culture, the façade into a promenade and the stair core into a climbing wall.
With the 8-house we are turning a Copenhagen city block into a mountain path extending the public realm for bicycles and baby strollers all the way from the ground floor to the 10th storey penthouse.
All are elements that would have to be there anyway, built and paid for. They would just be off limits and inaccessible. Bit by bit we are expanding our world, and are gradually turning our cities into our playground.
...Team Jiyo just doesn't have the patience to wait for it.



YES MAN

BJARKE INGELS
interviewed by **JEFFREY INABA**
for VOLUME MAGAZINE

The term Yes Man once referred to the spineless corporate crony, but today it means something else. Bjarke Ingels is a Yes Man. He says 'yes' to just about any demand, reasonable or otherwise. It fuels his ambition to accept all the political interests surrounding a project and absorb them into back-bending forms that disarm the opposition and that eventually populate large areas of Scandanavia (and beyond).

JEFFREY INABA Let's discuss your idea of evolution.
For you, revolution assumes being against something. It means being the contrarian. The first act of revolution is to say 'no', whereas the first move of evolution is to say 'yes' - 'yes' to all the requirements and demands of a project. Saying 'yes' to the client, politicians, the public requires you to process a project's often conflicting interests and to respond in an acrobatic way to find a solution suitable for all.

BJARKE INGELS I think that there is something contradictory in the fact that radicality is normally associated with reacting in opposition to somebody else's agenda. Your entire agenda is defined as being against something, rather than finding your own thing and pushing it. Secondly, it is interesting that the bad-boy is the icon of the radical. Instead, the 'good guy' could be a recipe.
If you're informed, if you're obliged to incorporate a lot of different intentions besides your own into a project, then you have a much more complex range of material to operate with and to manipulate. What we're basically trying is to say that by incorporating many good concerns instead of reducing them all to the lowest common denominator, you avoid compromise. Instead of meeting halfway, you oblige yourself to solve everything - to keep looking until you find that impossible move that takes into account all of the concerns of a project's constituents. Then suddenly the functional
and the fantastic become collaborators, and you as an architect don't have to refer to French philosophy, the Kaballah, or whatever source of energy an architect may use. You can just refer to the really pragmatic concerns that all the decision makers and public opinion makers are already dealing with. So architecture becomes a consequence of and the answer to a lot of problems in society. In that sense, we are much more interested in this Gesamtkunstwerk, that things are changing. And as they change, we try to observe those changes and incorporate them into the work, and to constantly gain new territory.

JI You talk about architects accepting the circumstances that they find themselves in, and responding to them by shaping the world. Can you talk more about that?

BI I think it's funny, because it relates a lot to the debate in the U.S. about 'intelligent design' – the Creationists versus the Darwinists. For Creationists, the human eye is so brilliantly engineered that it is evident some intelligent designer was behind it. They can't imagine that it evolved through this extensive process of perpetual refinement, excess, and selection. The city, just like the human species, is the way it is now because it evolved to its current state, and because we created it. And if we don't like it, we can't blame God, we can only blame ourselves. Therefore we should constantly be aware of that power and that responsibility. If it doesn't fit the way that we want to live, if the city doesn't fit the way that we want it to be, then we have to change it. I think you should always remember that we created the city, we created architecture, so therefore we can re-create it, change it, evolve it.

POLITICIAN AND THE GREAT WALL

JI You're not only an architect, you're a politician. You get involved in the political process and as a result, you are able to make your projects viable within the dynamics of political give and take. Can you talk about your experiences with the Great Wall of Housing project in Copenhagen?

BI What we are realizing is that increasingly the people we communicate with when we do projects are not our architecture colleagues. Our projects increasingly address issues that pertain to others. For instance, we did a project on our own initiative around a football field in Copenhagen. We responded to the fact that politicians wanted affordable housing because the city is fully built and people are being forced out. We wanted to create housing without cannibalizing the limited amount of the city's free space The Great Wall of Housing is an architectural idea to circumvent a political conflict. By doing an impossible political tightrope walk, we actually made it possible to keep the football fields and have new housing.

Architecture was a means to short-circuit an irresolvable political debate. This is where architecture can operate very differently from politics. Politics is based on conflict. If you want to get press coverage you create conflict. If want to brand yourself as a politician you have to seek opposition, whereas in our understanding of design, you incorporate conflicts and resolve them. Your project is only going to survive if it tries to either navigate around the conflict or incorporate a lot of the concerns.

JI You have the skill to define the key problem of a conflict. You define what the conflict is, in this case between football fields and housing, and you use that as a starting point to generate a solution. You are able to articulate the political problem and use that as the basis to give value to the architectural proposal.

BI What you're saying is true, in that often you hear a politician being asked a question, and then he or she will respond by saying, 'I don't think that's the question. I think the question is...' And then they answer the question they want to answer. Of course, the entire idea of reframing the angle of the project is that you set the terms of the debate by defining what will be the key issues. Our statement was: who said that we had to choose between football fields and affordable homes?

The notion of proactive architecture has become a great field of interest, because we can just see the time we've invested in doing competitions where 400 people submit proposals and then it turns out that all that is wanted in the end is, like, a really sad scheme. You realize that you've

spent so much of your resources on something that could never have made it, regardless of how good it was. We realized that the few times we did a project that nobody asked us to do, we had a much better chance of success because we formulated the problem and its solution before anyone else. They say there's no good architecture without a good client – well then you should at least become the guys who formulate the commission, and get somebody else to want it.

JI Can you talk a little bit about the political give-and-take process between the different parties, and how the Great Wall project functioned as a political football in a set of larger power negotiations between parties?

BI The kind of politics that can actually inform a project is the acrobatic quest that incorporates everybody's concerns, where each parameter becomes something that gives shape to the project. In the Great Wall of China, normally you would just make as simple a perimeter block as possible, but it needed to walk this tightrope between the neighbors on one side and football fields on the other side. But then, the people living in the allotment gardens nearby were afraid that others would be able look into their gardens. So we pushed down the buildings to stop people looking in. Then, people were complaining that we were occupying too much space. But then we made the roof into a public promenade to create more public space, and so forth. You can say it became this aikido response where
you constantly take criticism, incorporate it, and turn it into an architectural asset. In the end, without having designed anything, the building looked kind of cool.

We sent the proposal to all the newspapers, then we sent it to all the mayoral candidates, and it got quite positive responses. Then when the Social Democratic candidate for mayor got elected, we met with her and she endorsed it in the press. We discovered that suddenly our project had become a component of an overall political negotiation. Normally architecture is handled in the cultural section of the paper, along with cinema, music, and other forms of entertainment, but all the articles about the project were in the first section: what I normally refer to as the 'adult section', which is about the economy and politics.

We were the initiators, but it was now the mayor's project. Suddenly, we had a really powerful alliance in which a possible downfall wouldn't be ours alone. And she really has balls. I mean, I've never met a politician who was so concerned about ideas. So often you can lose yourself in the tactics, whereas she's really a great strategic mind.

So we were called to try to explain the project to her political party. It is a little like alchemy, in that you take a field with 40 football fields, you create 2,000 homes on the field and there's still 40 football fields! So we needed to explain that in detail. Once her political party was convinced, we were invited to talk to one of the support parties, the Socialist People's Party. They raved about it, but the party leader also knew that this would be the mayor's first major political battle and that she couldn't afford to lose. So he wanted to sell his vote as expensively as possible. Then we got invited to another secret meeting with the Liberals to convince them to support it. In the end, we realized that there was this cabala that needed to be settled that had to do with negotiating the city's overall budget. Finally, both the Socialist People's Party and the Liberals supported the project, but leveraged their support in exchange for negotiating their particular interests with

the city's budget. The sub-headline of the articles that came out said that the three parties had approved the mayor's budget - and this meant that there would be affordable homes around the Klovermarken football fields. Even though the Socialist People's Party, and the Liberals were basically for it from the start, because it was the Mayor's project they didn't want to give her an easy victory. I was convinced it was just a question of getting access to these guys, showing the project, taking all the potential critique, and incorporating it. But I realized later it was all part of a much bigger bargain.

MASTER PLAN AND MASTERPIECE

JI Has your design process changed as your projects have become more entangled in politics?
Your projects have been supercompelling up until now for their fiscal or structural rationale, but now that projects are entering the public realm as part of a political debate, does that impact the way that you design?

BI I think two things have changed. As we went from being PLOT into being BIG, the office has grown bigger and our projects have grown bigger, meaning that in terms of the design process it is no longer this small group of people who practically do it themselves. It's more like this big collective of a lot of different people with a lot of different motivations doing a lot of different things. And there the design evolution has become a lot more evident. There's an incredible production, really an excess of ideas and models and materials and the sort of natural selection that you see in nature has turned into architectural selection.
And now a lot of our projects operate on a scale between urbanism and architecture. What ten years ago would have been considered a master plan, having different lots that would grow over ten or twenty years, is now the basis for a masterpiece that you have to make into a single project. On one hand it needs to have the integrity of a single architectural project and at the same time, it needs to contain the complexity and variety of an urban neighborhood. It means that with many our architectural projects the key issues are urban concerns, or speculations about what the city should be, what we want from our neighborhoods, and so on. All of these concerns that are actually about urbanism, now result directly in architecture.

JI A lot of architects accept the idea that the city is so complex now that it's beyond the ability of the architect to define the city to any significant degree. And as a result, they're resigned to focusing on projects of a limited scale to explore the complexity of form itself, whereas you embrace the urban complexities that exist on political, fiscal, and public levels, and synthesize those imperatives into large-scale but deceptively simple forms.

BI We've been working with this idea of pragmatic utopia. We have tried to reinstate the modernist ambition to have big ideas. It's not just a question of personal fulfillment. It's actually a tool that the world can use to constantly refurbish itself. And as an architect you're the midwife of this continual rebirth of the world as you want to live in it. But in order to not become dreamers who always collide with all the limitations of real life, we try to realize this utopian ambition within the confines of an operational unit: to think big, and to think in terms of urbanism, but to do it within a unit over which you actually have power. Once a project in that unit is materialized it will bleed out and influence its surroundings.

JI What do you mean when you say 'masterpiece'? You don't mean an artistic masterpiece of personal expression, but rather it seems like you intend to make a distinction between the responsibility of designing a master plan and the impossible requirements of producing a building that is super-large in scale and required to have the complexities of an urban district.

BI The meaning of the word 'master' in the two terms is extremely different. The master plan is sort of a strategic guidebook for an area to evolve into a complex urban neighborhood, whereas now the building itself has to be the strategic plan. So you enter this twilight zone between a master plan and a masterpiece, where a single project is required to have an identity, but like that of a neighborhood rather than a single architectural building. It used to be quite clear. First someone made the master plan, and then some others inserted their little masterpieces. Now the two merge. You might say that the impotence of the master planner is that there is no way of knowing what will happen, because as soon as the architects come in and start working with their assigned lots there might be new demands and new ideas. Every time an architect is given a master plan, he or she spends fifty percent of the time bitching about how lame it is, and how inconsiderate all the restrictions are, how they completely eliminate the possibility of creative action, blah, blah, blah. But suddenly you have both responsibilities in one go, and you can't blame the lameness of the master-planner, because you are both planner and architect at the same time.

HUMOR

JI Humor plays a role in your work. You've said that a good joke and a good idea are similar because they are both surprising, and they make immediate sense. Can you talk a little bit more about that?

BI A joke is funny when it really sort of takes you from behind, but you get it, you know? And it's the same thing with a really brilliant idea. It's also a major part of our collective creation. In order to have this Darwinist evolution happening in our office we materialize things: we make diagrams, we make statements, and we make lots of models. Then we sit around and discuss them. The fear that the new guy in the office might have of saying something lame is eliminated if every second comment someone is cracking a joke. These jokes are often caused by someone turning things upside down, or twisting things inside out, or making unexpected combinations, or having something that looks profoundly ugly respond to a situation, and stuff like that. Quite often we might spend half a day making a model that we know is primarily funny to double check if could really work.

The thing about a really good joke is that you don't get tired of it. For instance, for the People's Building we hired a Feng Shui master as a joke. We don't really believe in Feng Shui but after a while, we started digging it. In the end, I presented the project with a smile on my face, but I also liked the fact that these Feng Shui elements are embedded in the architecture. We reference things like that as raw material for inspiration. And it makes it more fun to go to work. _

Reprinted here courtesy of
Columbia University for Volume Magazine
All Rights Reserved, 2007

IMAGE CREDITS

In making 'Yes Is More' we have used a small number of images for which copyright holders could not be identified. In these cases, it has been our assumption that such images belong to the public domain. If you claim ownership of any of the images presented here, and have not been properly identified, please notify BIG ApS and we will make a formal acknowledgement in all future editions.

INTRO: Portrait,Ludwig Mies van der Rohe, Photographer:Frank Scherschel; Portrait, Robert Venturi, Photographer: Michael Ahearn 02/XPO - A WELFAIRYTALE: Hai Bao, Photo: Matthew J. Stinson; Liang Kai: "Li Bai Strolling"; Cycler in Copenhagen (City of Copenhagen - Bicycle Account 2006), Photo: Troels Helen; Harbourbath Copenhagen, Photo: Julien de Smedt; Render: BIG / Labtop 03/LITTLE DENMARK - LEARNING FROM LOMBORG: Copenhagen Consensus/ Bjørn Lomborg, Photo: Copenhagen Consensus Center; Olr, Deutsches Zentrum Fuer Luft- Und Raumfahrttechnik, Photo: Segs 04/VM HOUSES - URBAN TETRIS: Photos: Nicholai Moeller, Nils Lund, Esben Bruun, Jimmy Cohrssen, Johan Fowelin, Tobias Toyberg, Jasper Carlberg 05/MOUNTAIN DWELLINGS - VERTICAL SUBURBIA: Photos: Ulrik Jantzen, Jakob Boserup, Jens Lindhe, Carli Bauzá 07/ SCALA TOWER - SP(0)ANISH STEPS: Erick van Egeraat, Associated Architects: Housing, Kroyers Plads, Copenhagen, DK; Lagoons - Towers, Dubai, Thompson, Ventulett, Stainback & Associates (Tvdesign); Ateliers - Jean Nouvel New York - Tower, New York; Rem Koolhaas, OMA-Office for Metropolitan Architecture: CCTV Building, Bejing China; Photo: Khanjan Mohta 08/LEGO TOWERS - MODULAR MANIA: Maya Lin, Systematic Landscapes, 2006 09/ESCHER TOWER - SCANDINAVIAN SKYSCRAPER: M.C. Escher's "Belvedere" © 2009 The M.C. Escher Company-Holland. All Rights Reserved. www.mcescher.com 11/THE BATTERY - URBAN INTEGRATION: Tower Of Babel, Abel Grimmer (1570-1619)12/WTC - BAROQUE NETWORK: Hilbersheimer, Ludwig Karl, Project for a Skyscraper City, 1924; St. Anne Church in Vinius; Minoru Yamasaki, Emery Roth & Sons, World Trade Center, Manhattan, New York, 1972; Frank Gehry, Guggenheim Museum, Bilbao, Spain, 1997; Photo: Steve Double 14/7 PEAKS OF AZERBAIJAN - ZIRA ZERO: Render: BIG/ Oceanpic 17/W TOWERS - SPLIT PERSONALITY: Render: BIG/ Labtop 20/MARITIME YOUTHHOUSE - SWEPT UNDER THE CARPET: Photos: Paolo Rosselli, Mads Hilmer, Matias Labarca, Julien de Smedt 21/MARITIME MUSEUM - TO BE AND NOT TO BE: William Hogarth, "Columbus Breaking the Egg", 1752, Engraving 22/HELSINGØR PSYCHIATRIC HOSPITAL - COLOR THERAPY: Photo: Esben Bruun, Vegar Moen, Rikke Guldberg Hansen, Peter Sørensen; Vincent Van Gogh, Sunflowers, 1887; Vincent Van Gogh, Autoportrait, 1889 23/SJAKKET - RE-SQUAT: Photos: Vegar Moen, Matias Labarca 25/STAVANGER CONCERT HALL - PUBLIC PROSCENIUM: Frank Gehry, Guggenheim Museum, Bilbao, Spain, 1997; Rem Koolhaas, OMA-Office For Metropolitan Architecture: Casa da Musica, Porto, Portugal, 2004; Henning Larsen Architects, Opera, Copenhagen, 2004; Snøhetta, Oslo Opera House, 2008; Jørn Utzon, Opera House, Sidney, 1973; Medplan Architects: Stavanger Concert Hall, Stavanger, Norway 26/LANDSBANKI - NATIONAL ~~BANK~~ STAGE OF ICELAND: Render: BIG/ Luxigon 27/SLUSSEN - SOCIAL INFRASTRUCTURE: Render: Big/ Labtop, Luxigon; Photo: Frank Chmura 29/THE CLOVERFIELD - BATTLEFIELD: Tegnestuen Vandkunsten, Project: "Kløvermarken - 'The Green River'"; Rollercoaster, Photo: Joel Rogers 31/RØDOVRE TOWER - ENGINEERING WITHOUT ENGINES: Render: Labtop 32/ARLANDA - ROYAL TREATMENT: Logo: First Hotel 34/BAWADI - POST-PETROLIUM PALACE: Bernhard Rudolfsky, "Architecture Without Architects", 1964; Great Mosque Of Cordoba "Mezquita"; Alhambra, Granada; Antonio Gaudi, Sand Bag Model, Sagrada Familia; Render: BIG/ Labtop

CREDITS

EDITOR
Bjarke Ingels

PROJECT LEADERS
Bo Benzon and Joanna Gasparski

PROJECT TEAM
Ken Aoki, Sebastian Latz, Gabrielle Nadeau, Frederik Lyng, Jakob Lange, Jonas Barre, Jin Kyung Park, Todd Bennett, Johan Cool, Pauline Lavie, Thomas Christoffersen

TEXT
Bjarke Ingels

IDEA
Bjarke Ingels, Andreas Pedersen, Ken Aoki, Bo Benzon, Joanna Gasparski

GRAPHIC CONCEPT
BIG
E-Types; Jens Kajus, Michael Thouber

TRANSLATION
Ulla Benzon Malmmose
Signe Lyng
Mads Hebsgaard

TEXT EDITING
Boris Brorman Jensen, Elisabeth Ginsberg, Darja Pahhota, David Zahle, Hanna Johansson, Andreas Pedersen, Kai-Uwe Bergman, Armen Menendian, Todd Bennett, Jennifer Dahm Petersen, Lea Hjort

FUNDRAISING AND PR
Jennifer Dahm Petersen, Darja Pahhota, Kai-Uwe Bergmann, Beate Bernhoft

OFFICE ADMINISTRATION
Sheela Maini Søgaard, Kristine Lorenzen, Kit Nielsen, Kristian Palsmar, Leah Løffler, Esther Løffler

PHOTOGRAPHERS
BIG ApS, PLOT A/S, Jakob Boserup, Esben Bruun, Jasper Carlberg, Jimmy Cohrssen, Johan Fowelin, Rikke Guldberg Hansen, Mads Hilmer, Ulrik Jantzen, Matias Labarca, Jens Lindhe, Nils Lund, Vegar Moen, Nicholai Møller, Paolo Rosselli, Ty Stange, Tobias Toyberg

DAC
Anne Nørgaard Pagh, Fredrik Gyllenhoff, Lonnie Hansen PR / MARKETING Line Juúl Greisen, Kari Haugan Engberg, Andreas Spinner Nielsen GRAPHIC DESIGN Naja Tolsing, Nicolai Fontain, Jane Stub Kirchhoff Pedersen PRODUCTION Ulrik Bliss, Marie Ortving Westh, Michael Gahrn, Nicolas Hjorth, Kim Vedsted, Kenneth Skovby

VOLUME
Jeffrey Inaba

THANKS TO Kent Martinussen, Jeffrey Inaba, Bruce Mau, Boris Brorman Jensen, Sarah Herda, Joseph Grima, Stefano Boeri, Robert E. Somol, Rem Koolhaas, Jens Thomas Arnfred, Shohei Shigematsu, Joshua Ramus, Christian Madsberg, Niels Reiff Koggersbøl, Flemming Andersen, Vibeke Windeløv, Jesper Elg, Thomas Busch, Andreas and Ilka Ruby, Shumon Basar, Beatrice Galilee, Fay Cheah, Michael Kubo, Beat Schenk, Fredrik Fritzson, Friedrich Nietzche, Frank Miller and Charles Darwin for their inspiration and input.

THANKS TO my partners Andreas Pedersen, Finn Nørkjær, David Zahle, Niels Lund Petersen, Jakob Lange, Thomas Christoffersen and all of the BIG team.

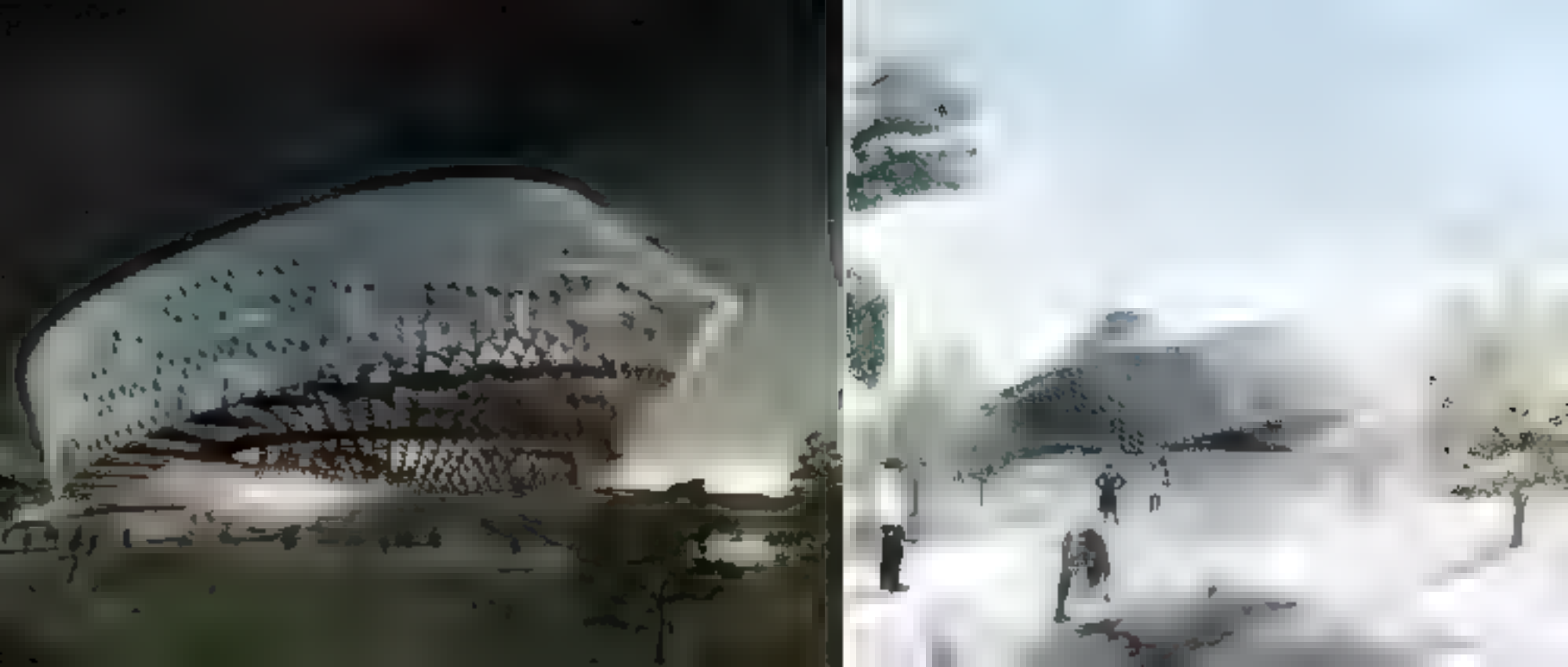
THANKS TO Hanif Kara, Andy Murray, Daniel Bosa, Michael Kwok, Martin Rein-Cano, Christian Saabye, Alex Fraenkel, Lars Ostenfeld Riemann, Dan Stubbergaard, Lars Holme Larsen, Rolf Hay, Victor Ash, Kaspar Astrup Schrøder, Team Jiyo, Lars Holme Larsen, Henning Stüben, Dorte Børresen, Malene Krüger, Stig Lennart Anderson, Petter Haufmann, Torben Schønherr, Jakob, Bjørnstjerne and Rasmus aka Superflex, Mads Byder, Einar Ólafsson, Kristin Brynja, Andri Snær, Steffan Iwersen, Jeffrey Inaba, Jan and Tim Edler, Yanson Ma, Minsuk Cho, Michel Rojkind and Julien De Smedt for the collaboration

THANKS TO Per Høpfner, Axel Frederiksen, Frank Hansen, Dan Poulsen, Peter Poulsen, John Hansen, Finn Bach, Anders Bo Bach og Lene Kristensen, Asmund Haare, Torben Frølich, Anders Knudsen and Dan Petersen, Hans Peter Svendler and Flemming Borreskov, Ritt Bjerregaard, Jens Kramer Mikkelsen, Zeid Abdul-Hadi, Ulla-Britt Wikstrøm, Martin Schrøder, Per Söderberg, Ingela Lindh, Peter Sextus, Johnny Laursen, Jan Lehrmann, Iasson Tsakonas, Morten Hemmingsen, Claus Jeppesen, Alfred Dam, Khosrow Bayat, Peter Trøjfeldt, Torben Frøhlich, Jørn Christoffersen, Anders Juhl, Casper Moltke-Leth, Hans Peter Jensen, Kenan Khudaverdiyev and Nazim Ibrahimov, Colin Glover, Jørn Tækker and Thomas Fiellau, Christian Correll, Frugtkarl and Kill Bill, Lars Heilesen, Rolandas Balcikonis, Carsten Leveau, Anna Vos and Antoon Jorna, for entrusting us with your projects.

A BIG THANKS TO:




Realdania
RAMLÖSA ORIGINAL
SOMERSBY
DANSK OLIE KOMPAGNI A/S
RUP AGU
NSD LIFT AG
STATENS KUNSTFOND
VINK
SCHAUMANN
SA VINDUER
MOE & BRØDSGAARD
- kompetent og engageret rådgivning
DANMARKS
NATIONALBANKS
JUBILÆUMSFOND
ege







科比設計图書網
Wortd business books qublise brand Sxpansion company

公司简介

kobe(上海)公司是一家从事商用电子图书的销售型公司,公司成立于2003年10月,是台北新视线传媒在大陆的业务总代理,在全国各大城市均设有分部

目前，本公司的商品已达1500多个。内容涉及建筑景观与规划.商业空间.居家装潢等各个设计领域以及各种大师专辑系列，产品受到了许多设计师朋友的喜爱。

kobe(上海)公司同时也是世界著名出版社在华的品牌推广公司，其中包括澳大利亚images新加坡PAGEONE 意大利EDIZIONI以及日本的Rikuyosha等。2005年本公司加大了新产品的市场投入量，没月将有更多精彩内容奉献给大家。

上海科比电子图书有限公司
（事业部）

注:本产品只是宣传品,最终版权归原出版社所有

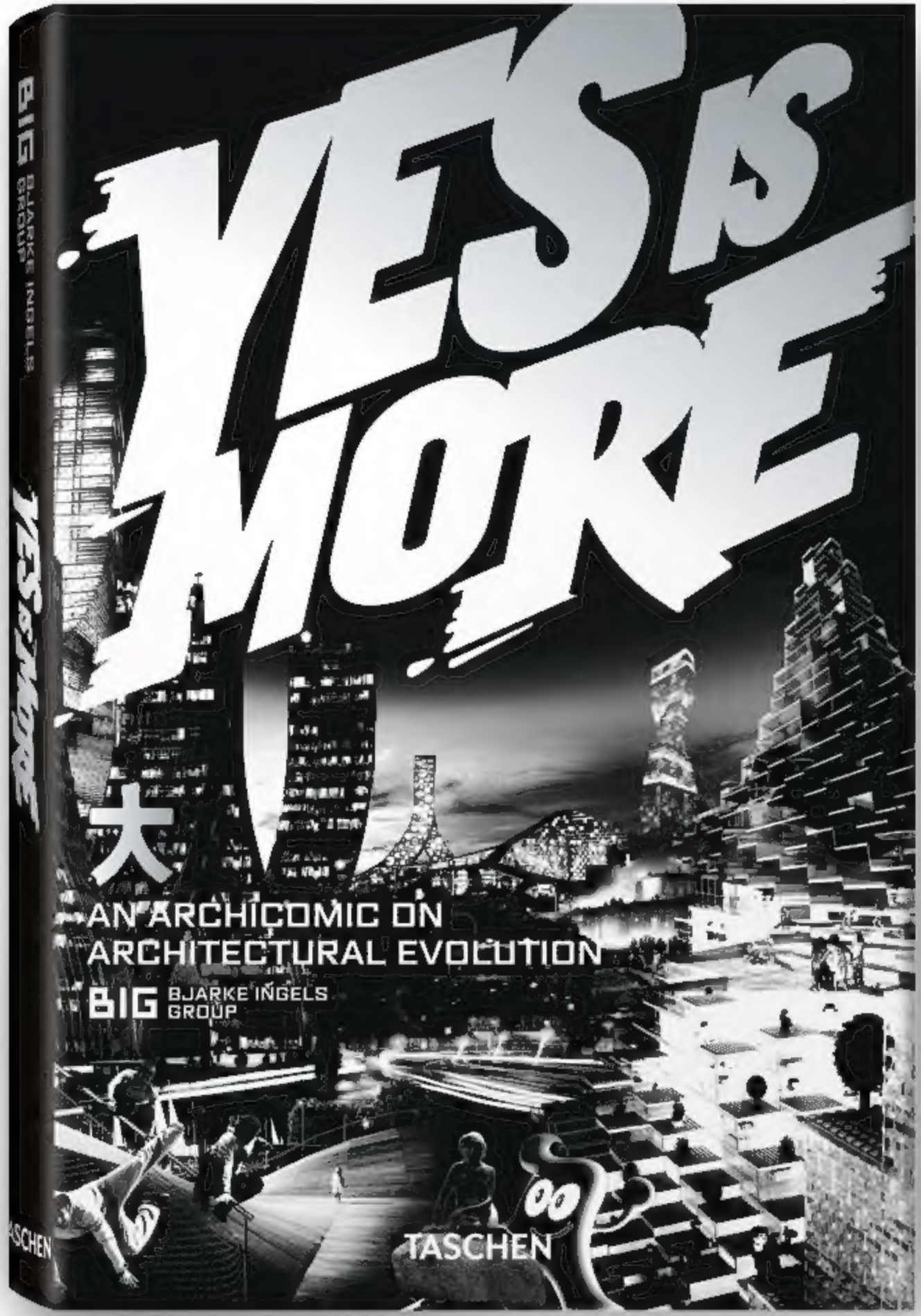
Http://www.kobe2003-book.cn
Email:kobe-book@163.com
QQ:646451017/客服:13671144854

郑重声明：本公司所有产品于2009年1月开始(包装)全面改版








BIG BJARKE INGELS GROUP
YES IS MORE
YES IS MORE
AN ARCHICOMIC ON ARCHITECTURAL EVOLUTION
BIG BJARKE INGELS GROUP
TASCHEN
TASCHEN










YES IS MORE
AN ARCHICOMIC ON
ARCHITECTURAL EVOLUTION
BIG